

MUSICAL AMERICA

VOL. XXXVII. No. 22. NEW YORK

EDITED BY

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MARCH 24, 1923

\$3.00 a Year
15 Cents a Copy

NEW ORCHESTRA, ALL AMERICANS, IS THE SECOND IN A FEW DAYS

Josef Stransky Takes Post of Leader of State Symphony as Howard Barlow Is Appointed Conductor of Another Fresh Organization—New Venture Promoted to Stimulate Interest in American Music—Plans Nation-Wide Tours, as Well as Concerts in New York—Stransky's Forces to Begin Rehearsals on His Return from Europe

A NOTHER new orchestra, the establishment of which was announced in MUSICAL AMERICA on March 10, has begun its work in New York. It comprises, as then stated, only American-born musicians, and an American, Howard Barlow of New York, has been appointed conductor. Last week, also, the new State Symphony selected Josef Stransky as its conductor. Mr. Barlow's organization is to be known as the American National Orchestra, and those at the back of the venture state that it is designed to promote and stimulate public interest in the American musician, in both his creative and interpretative rôles. At least one composition by an American composer will appear on every program, it is announced, and Mr. Barlow will consider all new manuscripts submitted by native composers.

Articles of incorporation have been sent to Albany. The incorporators are Benjamin Prince, Paul Hyde Bonner and Howard Barlow. Louis M. Isaac is legal counsel and Mrs. John Burg Russell is acting as secretary.

"We do not wish to compete with older and more established orchestras in their own territory," says Mr. Barlow. "Our object is to give younger players an opportunity to appear in public. We propose to give a small series of concerts in New York next season, but the main plan is to make nation-wide tours, and to play in all the larger cities of the country."

The orchestra, which comprises fifty players, representing many states, has already begun rehearsals, and the first concert is to be given in New York on April 9, at the Town Hall. Plans are under way for a brief touring season to launch the enterprise this spring, and it is planned to have an extensive tour in the fall. "The venture," the promoters state, "will be initiated in a practical American way, to give the greatest possible number of people all over the country the opportunity of hearing the best symphony music."

They add that this orchestra represents the culmination of "an effort of many years to establish a true national orchestra, similar to European organizations of the same type, as the best method of promoting the interests of American musicians, of giving proper hearing to American compositions, and of providing



Photo by Pach Bros.

ARTHUR RUBINSTEIN

Polish Pianist, a Favorite with Spanish Audiences and at One Time a Protégé of King Alfonso, Who Returns to Spain for Concert Tour After Successful Season in the United States. (See Page 23)

an outlet for, and opportunity for the development of, the genius of American music. The formation of an orchestra of American-born players was deemed necessary to overcome certain disadvantages which face American musicians of the highest order as candidates for membership in symphony orchestras. The national orchestras of other countries provide a means of expression for the native artists of those countries, and it is proposed to provide a similar means for American musicians in this orchestra."

Stransky to Visit Europe

The State Symphony, the establishment of which was reported in MUSICAL

AMERICA last week, has received its charter in Albany. It plans to give its first concert on Nov. 25, in Carnegie Hall. Mr. Stransky's acceptance of the post of conductor will not interfere with his projected visit to Europe, and he will leave New York on March 24. He will return, however, in August, and rehearsals with the orchestra will then begin at once.

Mr. Stransky, in agreeing to become conductor, stipulated that the number of concerts in a season should not exceed sixteen. Accordingly, it is proposed that there shall be four evening and four afternoon concerts, and eight Sunday

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FEDERATED MUSIC CLUBS OF GEORGIA SHOW ADVANCE AT SAVANNAH MEETING

State Now Has Seventy-five Clubs with Total Membership of 3000—Convention Appoints Committee to Further Granting of Music Credits in Public Schools—Addresses of Interest Made by Delegates from Georgia Clubs and Visitors—Convention of South Atlantic District Follows Georgia State Session—Prize Contests Held at Both Meetings

SAVANNAH, GA., March 17.—The formal opening of the fourth annual convention of the Georgia Federation of Music Clubs took place on Tuesday evening, March 13, at Lawton Memorial, with Mrs. Frederick E. Vassiere of Rome, president, and Mrs. William P. Bailey of Savannah, first vice-president, presiding. Other officers present were: Mrs. T. R. Lane of Macon, second vice-president; Mrs. T. J. Durrett of Cordele, third vice-president; Gertrude Barnett of Washington, treasurer; Miss Berry of Rome, corresponding secretary, and Mrs. W. R. Latham of Donaldsville, recording secretary.

The session opened with the singing of the Federation Hymn, composed by Nan Bagby Stephens of Atlanta. Mayor Seabrook made the address of welcome and a musical program was given by the Philharmonic Club of Savannah. A special feature of the evening was the talk on Music Appreciation by Miss Streeter of Camden, N. J., who illustrated her subject with phonograph records.

The following morning the first business session was held at ten o'clock. The program began with an invocation by the Rev. A. F. Carr, pastor of the First Presbyterian Church, followed by assembly singing led by W. B. Reeve. Business was transacted and reports were made by Mrs. Thomas R. Lane of Macon and Mrs. W. P. Bailey, chairman of club extension work, who reported that twenty-five new clubs had joined the Federation, bringing the total number to seventy-five, with a membership in the State of 3000.

Mrs. G. A. Heide of Macon, chairman on Furnishing the Georgia Room given to Georgia clubs by Mrs. MacDowell at the Peterboro Colony, unfolded the unique plan of furnishing this room entirely with Georgia products, and many donations were offered and accepted.

Junior Musicians' Contest

At the afternoon session Evelyn Jackson presided and singing was led by Grace Cushman. The contest of the junior musicians in voice, violin and piano resulted as follows. Medal for trained voice between the ages of fourteen and twenty, to Helen Brooks of Savannah; medal for piano, to Mala Eisenberg of Atlanta; medal for violin, to Neva Mathis of Valdosta. Julian Halligan was awarded the prize of a five-dollar gold piece from Mrs. Bailey for

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Josef Stransky and Howard Barlow Appointed to Lead New Orchestras

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concerts. "We shall rehearse for three months before beginning our public appearances," said Mr. Stransky, "and our programs will cover classical and modern master works. We shall also include novelties, and the American composer will have fair opportunity, as I have always been his champion."

"A Spirit of Friendliness"

"This new orchestra," added Mr. Stransky, "is not a money-making corporation; it is really an idealistic one, born of the enthusiasm of musicians for their art, and will be for quality, not quantity. It has been founded in a spirit of friendliness toward existing orchestras. It has been prompted, not by jealousy or spite, or any motive of that kind, but only for the sake of the love of art, and all we desire is to give good programs and the best performances."

The directors of the State Symphony are Jacob Altschuler, Paul Berthoud, H. C. Corduan, George Laendner and William Schubert of New York; William Doenges of Woodcliff, N. J., and John Schutte of Woodbridge, N. J. The majority of these were formerly players in the New York Philharmonic, and Mr. Schutte is still a member of that orchestra, as one of the second violins. Mr. Altschuler was a viola player in the Russian Symphony. Mr. Schubert, after a number of years with the Philharmonic, joined the New York Symphony as viola player.

Mr. Altschuler states that the State Symphony will begin work with nearly 100 players.

Barlow's Experience as Conductor

Mr. Barlow, conductor of the American National Orchestra, will be thirty-one years old on May 1. Born in Plain City, Ohio, he graduated from the Denver, Colo., high school, and received his A. B. degree from Reed College, Portland, Ore., and was awarded the Richard Butler Scholarship for two years of post-graduate work at Columbia University, New York. He studied music there under Cornelius Rybner, Daniel Greg-



Howard Barlow, Conductor of the New American National Orchestra

ory Mason and Frank E. Ward. Mr. Barlow was conductor of the Riverside Choral Club in 1916; of the Modern Music Society of New York in 1916-17, and of the Bay View Festivals, Mich., in the summers of 1916 and 1917. His "Marpessa," a tone poem for orchestra and tenor, was first performed at the Bay View Festival in 1917. He conducted the Biennial Festival of the National Federation of Music Clubs and the Peterboro pageant at the MacDowell Colony in Peterboro, N. H., in 1919. He has also been conductor of the St. Cecilia Society, Staten Island, and of the orchestra at the Brooklyn Institute of Arts and Sciences since 1919. Among his other compositions are the tone poem, "Song of Idas," for orchestra and tenor, first performed at Peterboro in 1919; a Requiem for Choir and Orchestra, performed in 1920 at St. George's Church, New York, and many songs and choruses.

The Whispering Gallery

GEORGE BLUMENTHAL, the promoter of the Wagnerian Opera Festival now proceeding at the Lexington Opera House, New York, has leased the Manhattan for another season of German opera, beginning next October and continuing for six weeks.

Mr. Blumenthal says he will have the cooperation of Melvin H. Dalberg, general director of the Wagnerian Opera Festival, and proposes to open with Wagner's "Rienzi" on Oct. 22. The week of Nov. 12 will be devoted to Mozart revivals. How many of the German artists at present appearing in New York will be in the new company is not known at present but it is probable that several of them will be on the roster.

Frank Bridge, the English composer, will be a visitor to the Berkshire Festival in September, to hear the performance of his String Sextet, in which the members of the London Quartet will take part. James Levey is to resume his

Unknown Opera by Tchaikovsky Found in Berlin

THE discovery of a hitherto unknown posthumous opera by Tchaikovsky is announced in Berlin, according to a dispatch from the New York *World's* bureau. The opera, which was found among the documents left by an intimate friend of the composer in Berlin, is entitled "Peter." The libretto is written in German, and sufficient material exists for the completion of the opera, a work which has been intrusted to Dr. Wilhelm Kleefeld, who was responsible for the modern arrangement of Donizetti's "Don Pasquale."

place as first violinist of the quartet about the time of this festival.

* * *

Meanwhile the London String Quartet will visit South America, where it will give forty concerts. The artists will leave for this tour on May 5.

* * *

Arthur Bliss, another of the new school of British composers, is to visit America at the end of next month.

* * *

The Society of the Friends of Music is looking to the future so optimistically that it proposes to give ten concerts next season—double the number given this year.

* * *

Two more orchestras for New York! "The more the merrier!" was the comment of one manager this week. "I hope they succeed, for competition is the life of trade. But they'll need plenty of money!"

THE FLANEUR.

German and Russian Artists Sail

The liner President Roosevelt, which sailed from New York on March 17, had aboard several members of the German opera organization which has been appearing at the Manhattan Opera House and the Lexington Theater. Among these were Georg Hartmann, who returns to his duties as general director of the Deutsches Opernhaus at Charlottenburg, Mrs. Hartmann and their daughter, Mrs. Lotte Hartmann-Baldamus, one of the singers in the company. Leo Blech, conductor, and Mrs. Blech were also aboard, as were Adolph Lussmann, tenor, and Mrs. Lussmann, Jacques Urlus, tenor, and Mrs. Urlus, Mme. Johanna Gadski and her daughter, Lotta Tauscher. The National Ukrainian Chorus, Alexander Koshetz, conductor, sailed on the Manchuria on March 15.

Report Vaszmann May Succeed Hartmann as Charlottenburg Opera Head

BERLIN, March 15.—Local newspapers report that Holthoff von Vaszmann, temporary general director of the Deutsches Opernhaus, Charlottenburg, may succeed Georg Hartmann in that post. Vas-

mann, who was formerly general director of the Court Theater of Saxe-Coburg-Gotha, has been substituting for Herr Hartmann during the latter's absence in America as artistic director of the Wagnerian Opera Festival Company of German Artists.

Mr. Hartmann, before his recent sailing on his return to Europe, refused to comment on the rumor concerning his resignation from the post of general director of the Charlottenburg institution. His contract with the Deutsches Opernhaus is said to extend over a period of three more years.

MEMPHIS ORGANIZES MUSICAL CAMPAIGN

Concert Series Underwritten by 100 Leading Citizens—Symphony Projected

MEMPHIS, March 17—A campaign for music, along more extensive lines than has ever been attempted in Memphis, will be launched next season. More than 100 of the most prominent business men of the South have underwritten a plan which looks toward the spread of musical activity similar to that in New York in an area of which this city will be the center.

A major series of concerts will be given on a subscription basis, under the management of Mrs. S. J. Latta, who has been active in musical movements here during a period of years. The proceeds of these events will be devoted to a fund for the extension of the annual series. The sponsors of the concerts include many prominent members of the clergy and officials in public life, who have signified their approval of the plan.

A possible development of the music campaign may be the establishment of a symphonic organization to represent the South, with this city as a headquarters. The completion of Memphis' new \$2,000,000 municipal auditorium, which will be ready for use in the early winter, will provide a suitable hall for the concerts of such an organization.

Elman Leaves Hurok Bureau to Go Under His Own Management



Mischa Elman, Violinist

Mischa Elman, eminent violinist, who has appeared in concert throughout the country this season under the direction of the Hurok Bureau, has established his own management with Max Endicoff as his personal representative and manager, who will book his engagements for the next two seasons. As explained by Mr. Endicoff, Mr. Elman has made this radical departure from his previous policy in order to come into closer relationship with the local managers and to maintain a greater personal interest in the multitudinous details of his activities. At the conclusion of his present tour, Mr. Elman will have fulfilled more than 100 concert and orchestral engagements, four of which have been in the New York Hippodrome.

The first half of next season will be devoted to appearances in the British Isles and on the Continent, returning to this country about Jan. 1 for another extensive tour.

Chaliapin and Bohnen Exchange Gifts

FEDOR CHALIAPIN, the Russian bass, and Michael Bohnen, the new German recruit to the ranks of the Metropolitan basses, recently heard each other sing for the first time, though they met in London several years ago. Mr. Bohnen was in the audience of Mr. Chaliapin's last appearance of the season in "Boris Godounoff" and at its conclusion went to the Russian's dressing room, told him of his admiration for his art, and insisted upon giving him a large emerald ring which he wore. In return Mr. Chaliapin presented Mr. Bohnen with his gold watch chain and attended the latter's appearance as King Mark in "Tristan and Isolde."

RAPS "FAKE" TEACHERS

Mayor Hylan Says Regulation Should Come from Within Profession

John F. Hylan, Mayor of New York, says he is quite prepared to accept the suggestion that the regulation of music teachers might best be promoted by a movement initiated within the profession. He states this in a letter to Philip Berolzheimer, Chamberlain, in acknowledging the receipt of the report of the committee which has investigated the subject of the licensing of teachers; but Mr. Hylan makes no allusion to the committee's recommendation that the Legislature should be asked to pass some law on the subject.

The following is the letter to Mr. Berolzheimer:

"I have read with much interest the report transmitted to me by you as chairman of the committee to investigate the subject of the licensing of music teachers.

"The report indicates how thoroughly and fairly your committee went into the subject, and I am quite prepared to accept its suggestion that the regulation of music teachers might best be promoted through a movement initiated within the profession.

"There can be little doubt that a movement sponsored by the musical profession would help to wipe out charlatans, the incompetents who will take the last penny of aspiring musical artists and the unmitigated frauds whose alleged European conservatory qualifications have often been proved to be as unsubstantial as the stuff of which dreams are made. In dissolving your committee, as requested in your report, may I extend to you my personal thanks for your own zealous efforts as well as those of the other members, and at the same time assure you of my hearty appreciation of the patience, tact and good judgment which were exercised by the committee throughout its investigation."

Melba Seeks Toscanini as Conductor

Dame Nellie Melba, who is seeking to assemble a company for a "farewell" operatic tour of Australia and probably also of the United States, is desirous of securing Arturo Toscanini as conductor for the venture. According to an Associated Press dispatch, Henry Russell, formerly of the Boston Opera Company, has been requested to approach Toscanini in an effort to obtain his services. Dame Melba, who is passing the winter in Italy and Spain, recently stated to an interviewer in Rome that she hoped to make another visit to the United States.

Ban on Radio by Chinese

THE request of the Westinghouse Electric International Corporation for permission to import radio broadcasting materials into China has been refused by the Government of that country. The American concern desired to install small receiving sets such as those in use in this country for amusement purposes, but the Chinese officials drew attention to the Washington Arms Conference treaties which place all radio apparatus in the category of contraband of war and subject to seizure by the Government.

Music Has Seat in New Home of America's Immortals



No. 1, Edward MacDowell. No. 2, George W. Chadwick. No. 3, Horatio W. Parker. These Three Composers Are the Only American Musicians Thus Far Elected to Membership in the American Academy of Arts and Letters. No. 4, the Stately New Home of the Academy in New York

Photo by M. E. Hewitt Studio

GATO said of the ancient academy of the Greeks: "The characteristic of the academy is never to interpose one's judgment; to approve what seems most probable; to compare together different opinions, to see what may be advanced on either side, and to leave one's hearers free to judge without pretending to dogmatize." Such is the essence of the American Academy of Arts and Letters, which has just taken possession of one of the most beautiful buildings of its kind in the world as the fitting home for the deliberations of the "fifty immortals" making up its membership.

That such an organization exists is unknown to the bulk of the American public. Its interest to musicians lies largely in the fact that it is dedicated, among other things, to the advancement of their art through the sifting of the great mass of mediocre music produced in America, selecting therefrom that which it considers worthy of the country and placing upon it the Academy's stamp of approval. That it has numbered among its members but three musicians, MacDowell, Parker and Chadwick, in comparison with ninety-eight representatives of other professions, seems at first blush a rather sad commentary upon either the state of American music or the attitude of the academicians.

The organization and its work, however, are considered of enough importance to warrant the Federal Government's granting it a national charter. Everyone has heard of the French Academy and of its work; many know of the British Academy. Few have heard of the American Academy, yet its work, while still in its infancy, may prove to be of more value than that of foreign institutions. Consider its formation, purposes and activities. Aside from the fact that it awards a gold medal for outstanding achievement in any one of the nine branches of artistic endeavor each year—that is, one medal a year in only one branch, the award thus being bestowed once in nine years in any one profession—the mere fact of its existence and that it contemplates music as among its fields of endeavor is encouraging. Undoubtedly the future will find the names of more musicians upon the roster.

Genesis of the Academy

To return to the genesis of the Academy. Twenty-five years ago the National Institute of Arts and Letters came into being at a meeting of the American Social Sciences. It was or-

ganized for the avowed purpose of the advancement of art, music and literature; its organizers were 100 men then living "notable for achievement in those fields." By 1904 the Institute had so far found itself that it determined to give greater definiteness to its work by the creation of an Academy—the American Academy of Arts and Letters. The purpose involved a nice discrimination, since captious criticism would quickly become vocal in view of the fact that the Academy was evolved for the purpose of "protection and furtherance of literature and the fine arts," a purpose involving the assumption of authority in these matters on the part of those who should form the Academy.

The method employed in selecting the names of those who were to constitute the Academy section was alike ingenious and sound, satisfying all requirements and forestalling criticism. By secret ballot seven members of the Institute were chosen as the executive committee, entrusted with the making and adoption of a constitution and the election of eight more fellow members. The first seven were Samuel L. Clemens, John Hay, William Dean Howells, Edward A. MacDowell, John La Farge, Augustus Saint-Gaudens and Edmund Clarence Stedman. It will thus be seen that four of them were primarily writing men, one a sculptor, one a painter and one a musician. John Hay was a former aide-de-camp of Lincoln and a diplomat aside from his work as a poet and author. La Farge wrote a number of books aside from his preëminence as a painter and designer of stained glass windows for churches and libraries.

The original seven elected, in order of precedence, were Henry James, the author; Charles Follen McKim, architect; Henry Adams, editor, diplomat and historian; Charles Elliott Norton, editor and historian; John Quincy Adams Ward, sculptor; Thomas Raynesford Lounsbury, historian, lexicographer and professor of English; Theodore Roosevelt and Thomas Bailey Aldrich, journalist and author. It will thus be seen that the Academy, now numbering fifteen members, consisted of nine writers, not including Roosevelt, since he was chosen for both his writing and his world activities; two sculptors, one architect, one musician, one painter and a President of the United States.

Membership Is Limited

These fifteen members selected five more, but it was not until nearly four more years had passed that the first thirty had been elected. This number later was increased to fifty, the present membership. No more can be added, save on the death of a member. In all fifty-one members have died since the foundation, among them two musicians, MacDowell and Horatio W. Parker, who with George W. Chadwick, the only liv-

ing musician member, form the trio of the only men of their profession who have been elected to the Academy, which has had 101 members, including the present half-hundred.

Among the many treasures of art possessed by the academicians and fittingly installed in the new home they now occupy are a number of original scores of musical compositions of Americans. These have not yet been displayed, as the moving is not complete. The value of these and innumerable other MSS. of the great American writers and rare books is beyond exact computation.

Adjoining the library of the building is the room that has been called the "Hall of the Immortals." It is the meeting room of the members. On the backs of the fifty chairs, each of which is hand-carved and of such workmanship as to have cost an almost unbelievable sum each, a gold plate carries the names of the deceased members and the present member who now uses it. Theodore Roosevelt's name precedes that of another famous man who now occupies Chair 14. Julia Ward Howe once occupied Chair 36. Joseph Jefferson was elected to Chair 16. The names of those now assigned the chairs include such as Augustus Thomas, Hamlin Garland, Lorado Taft, Frederick Macmonnies, Charles Dana Gibson, Childe Hassam, Joseph Pennell, Owen Wister, Dr. Nicholas Murray Butler, William Milligan Sloane and Brander Matthews.

Sainte-Beuve has styled the French Academy a "high jury," to sit in judgment on literary works and matters of art as inquisitors; pronounce a verdict; sift the expressions of highest culture from the great mass of inferior literature and art. To accomplish this, the jury must be of peers, and such is the object sought in the Academy in regard to its membership. Its relationship with the Institute still maintained, it combines in its activities a broad, comprehensive scheme hitherto unknown and untried, including literary history, romance, poetry, drama, belles-lettres generally, painting, music, sculpture and architecture. This is indeed the *satura lanx*, the "full dish" of the ancients, and from the Academy will yet come activities hitherto uncontemplated on this side of the Atlantic. Distinctively American in that there is an imperious ban on specialization and consequent tendencies toward narrowness and aridity, the future of the society would appear to lie in most fertile soil.

CHARLES H. GABRIEL, JR.

N. Y. AS NUCLEUS OF MANY MUSIC WEEKS

Ask Thirty-three Cities to Mark Event at Same Time as Gotham

A Welcome Committee is to be one of the organizations of New York's Music Week, which is to be observed from April 29 to May 5. About 200 letters have been sent out from headquarters to New York citizens prominent in commercial, educational, religious and philanthropic life asking them to serve upon this committee, the purpose of which will be to greet the visitors to the city.

Thirty-three cities around New York have been communicated with through their mayors and invited to hold Music Weeks of their own, each in the same week as that of New York. Each mayor was asked to designate a representative to come to New York Music Week's headquarters to discuss this plan, and to form a Music Week Committee for his own city headed by himself. The plan, it is announced, has met with wide appreciation, and already a number of important municipalities around New York have adopted it. Paterson has started to arrange a Music Week contemporaneous with that of New York. Newark proposes to hold its celebration a week earlier. Asbury Park, Montclair, Yon-

kers and Tarrytown are a few of the other smaller cities close to New York who are coming into line.

It is probable that one of last year's features, when thousands of Sunday School children gathered in Central and Prospect Parks and sang patriotic and religious songs to open the Week, will be repeated this year.

Special programs will be furnished upon request to any and all of the charitable and philanthropic organizations of New York. The idea here is that during the week music should come to the afflicted and suffering as freely as to the rest of the community. Last year the philanthropic and charitable institutions of the city shared extensively in the celebrations, and this year Isabel Lowden, director, is determined that these institutions shall have everything in the way of music they want. At the head of her Special Programs Committee she has placed Mrs. William Cowen, who is starting at once to call for at least 500 volunteers, who will hold themselves at the disposal of the Special Programs Committee throughout Music Week, and will go wherever they may be sent, giving their services freely as their contribution to the week's work.

Concerts will be given by the Inter-Racial Council, which came into existence last year. Nearly forty distinct nationalities are included in this council and the concerts are to be representative of the music of these nations.

Interesting Sessions Mark Convention of Georgia Music Clubs



Annual Convention of the Georgia Federation of Music Clubs. At Left, Nan Bagby Stephens, President South Atlantic District, National Federation of Music Clubs. At Right, Mrs. W. P. Bailey, First Vice-President of Georgia Federation and President of Savannah Music Club. In the Group: 1, Mrs. Frederick E. Vassiere of Rome, Ga., President Georgia Federation of Music Clubs; 2, Mrs. W. P. Bailey; 3, Mrs. Thomas R. Lane of Macon, Second Vice-President State Federation; 4, Mrs. T. J. Durrett of Cordele, Third Vice-President; 5, Evelyn Jackson of Atlanta, Director of Junior Music Clubs; 6, Miss Barnett, Washington, Ga., Treasurer State Federation; 7, Mrs. Frank A. Sieberling of Akron, Ohio, a Former President of the National Federation and an Honorary Patron; 8, Nan Bagby Stephens; 9, Mrs. Geo. H. Davis of Birmingham, Ala.; 10, Howard Clark Davis of New York, Director of Extension Work, National Academy of Music; 11, May Silva Teasdale, Savannah Correspondent of MUSICAL AMERICA

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the best untrained voice under fourteen years. Lawrence Everhart of Atlanta was the winner in the composition contest. The evening session was given entirely over to the works of Georgia composers, which were received enthusiastically. The composers represented included Hansel Crenshaw, N. Reynolds, B. L. Hackney, Noble A. Hardee, Nan Bagby Stephens, Grace Vassiere, Mollie Bernstein, John Wiegand, Paul Nixon and G. Fred Lindner. Those presenting the program were Mildred Jerger, Mollie Bernstein, Pauline Comer, Addie May Jackson, Allen Harden, Rudolph Jacobson, Samuel Lawrence and Sarah McCandless.

On Thursday morning, March 15, Mrs. Lane and Mrs. Vassiere presided. The invocation was made by the Rev. Silas Johnson, pastor of Trinity Methodist Church. A violin solo was played by William Longwater and addresses were made by Nan Bagby Stephens of Atlanta and Mrs. Frank A. Sieberling of Akron, Ohio, on the coming National Biennial Convention and "Ways and Means" respectively. The afternoon session was set aside for a young professional artists' contest, Noble Hardee, chairman. The award was made to Mrs. A. N. Jackson of Albany.

Discuss School Music

At the evening and final session Public School Music was given a prominent place. Grace Cushman, supervisor of music in the public schools, gave an illuminating talk and followed it with a short program, excellently given by the High School Orchestra and the High School Glee Clubs. Howard Clark Davis spoke on getting music credits in the public schools for outside study with private teachers. Mrs. George H. Davis outlined methods of doing this in Birmingham, Ala. Addresses were also made by C. B. Gibson, superintendent of the Savannah schools; Dr. M. M. Parks, State superintendent, and Mrs. Fred Wessels, vice-president of the Georgia Parent Teachers' Association.

At the close of the meeting a resolution was presented and adopted that the "Convention go on record in behalf of establishing a fitting system of credits for music in the public schools in the State of Georgia, and that the State Board be requested to appoint a committee composed of two members of the Music Federation, two from the Parent-Teachers' Association and two from the Music Teachers' Association which should take the matter up."

The South Atlantic District of the National Federation of Music Clubs opened its third annual convention on March 16, immediately following the convention of the Georgia State Federation at Lawton Memorial. The meeting was called to order by the district president, Nan Stephens of Atlanta. Mrs. W. P. Bailey, president of the Savannah Music Club, gave the address of wel-

come and Miss Stephens the response. A message of greeting was read from the national president, Mrs. Lyons. Reports of the work in the states of North Carolina, South Carolina, Georgia and Florida were read. Miss Jackson of Atlanta, district chairman of the Junior Clubs, reported over 100 clubs in the Federation.

The afternoon session was taken up with a discussion of Music in the Public Schools, led by Howard Clark Davis of the National Academy of Music, New York. George Pullen Jackson of Vanderbilt University gave a most interest-

ing talk on the ills of music in America.

The meeting on the second morning was opened with a prayer by the Rev. J. Randall Farris, pastor of the Second Presbyterian Church. Talks were given by Evelyn Jackson, Ella May Powell and Mrs. George Houston, and piano numbers given by Leon Chassy. At the afternoon session a Young Artists' Contest was held under the chairmanship of Mrs. George Walker of Atlanta. Awards were made as follows: Male voice, J. Foster Barnes of Greensboro, N. C.; female voice, Grace Watson of Jacksonville, Fla.; male, piano, Alfred Richter

of Columbia, S. C.; female, piano, Naomi Bevard, Greensboro, N. C.; violin, J. B. Lilly, Jacksonville, Fla.

Savannah's hospitality was evidenced on all sides, and every music club in the city cooperated with the Savannah Music Club in entertaining the officers and delegates, the Savannah Music Club taking the lead, as it was host for the entire week. Too much credit cannot be given Mrs. Bailey, the president, and all her committees for their untiring efforts to insure a successful first convention of music clubs ever held in Savannah. Mrs. W. HARRY TEASDALE.

poser-pianist, were heard on March 6 in joint recital.

Erma de Mott, soprano, pupil of John Smallman, has been appointed soloist at the First Presbyterian Church.

Hulda Dietz, soprano, gave a program with much artistic success recently. Mme. Dietz who is active in teaching and church work, gives great promise for the future. Calmon Lubovski, violinist, and Mrs. M. Hennion Robinson, accompanist, added to the enjoyment of the event.

J. Howard Johnson, tenor, pupil of Mme. Maud Reeves Barbard, is meeting with much success.

Charles Wakefield Cadman, pianist-composer, has left for a tour through the South and Middle West. He will return to the coast in about six weeks for a Western tour.

Althouse and Middleton to Join Forces Again Next Season

Paul Althouse, tenor, and Arthur Middleton, baritone, whose series of joint recitals awakened so much interest in Australia and New Zealand last summer, will join forces again next season in response to the many requests received by the Haensel & Jones management. They will also be heard separately, each having been engaged for a series of appearances on the Pacific Coast under the local direction of Jessica Colbert of San Francisco. Both singers are active this month, Mr. Althouse's engagements carrying him to the states of Missouri, Delaware, Pennsylvania, New Jersey, Illinois and in Ontario, Can. He has been engaged for a performance of "Samson et Dalila" at the Springfield, Mass., Festival on May 4. Mr. Middleton will be heard in a number of spring festivals, the last to be added being an appearance with the New Britain, Conn., Choral Society for May 7.

Theo Karle to Spend Summer Abroad

Theo Karle, tenor, who has traveled extensively in this country since his debut a few years ago, will pay his first visit to Europe at the conclusion of his present list of engagements, which will keep him occupied until well into the summer. Mr. Karle will devote his time to recreation and study and expects to add many new songs to his repertoire for next season.

Rothwell Re-engaged as Conductor of Los Angeles Forces for Five Years

Philharmonic's Founder Announces Retention for Long Term of Present Leader—Oratorio Society Gives Novoviejski's "Quo Vadis?"—Titta Ruffo and Theo Karle Among Visitors—Marion Ralston's "Rabbi Ben Ezra" Sung for First Time—Local Artists Active

By BRUNO DAVID USSHER

LOS ANGELES, March 17.—W. A. Clark, Jr., founder and sole supporter of the Philharmonic Orchestra, announced at the last rehearsal that Walter Henry Rothwell will continue as conductor for another five-year period, 1924-'29. Mr. Rothwell has been leader since the orchestra was established in 1919.

Schumann's First Symphony was given at the March 9 and 10 concerts of the Philharmonic. It was played with precision and much finish. There was noticeable a certain element of heaviness in some passages, however. Sibelius' "Finlandia" was another of the program's numbers. "Baba Yaga," a sketch by Liadoff, was finely played. Mischa Levitzki, the soloist, made a profound impression in Liszt's E Flat Piano Concerto.

"Quo Vadis?" dramatic scenes in oratorio form, by Felix Novoviejski, was sung admirably by the Los Angeles Oratorio Society under John Smallman. It was said to be the second performance of the work in America. It makes great vocal demands on the chorus, including a double fugue and other complicated polyphonic numbers, partly a cappella. Thanks to the forceful leadership of Mr. Smallman an excellent performance was given. Good solo work was done by Monnie Hayes Hastings, soprano; Carl Gantvoort, Clifford Lott and Arthur S. Scott, baritones. Dr. Hastings lent

effective support at the organ. The orchestra was composed of members of the Philharmonic.

Titta Ruffo was given an ovation by a capacity audience on March 9. The Fitzgerald Concert Direction managed the recital.

Theo Karle, tenor, gave his second successful recital in Manager Behymer's Philharmonic Artists' Course on March 6, substituting for May Peterson, who was unable to sing owing to a cold. Caroline Lazzari, contralto, won a great success in a charming program.

New Cantata Sung

The concert of the Woman's Lyric Club was a striking example of fine choral singing. J. B. Poulin conducted and Mrs. M. Hennion Robinson was the accompanist. The work given was Marion Ralston's Cantata "Rabbi Ben Ezra," based on Browning's poem and sung for the first time. It is conventional in conception but is indubitably a sincere work. Ruth May Schaffner, a local soprano, was a competent and popular soloist. Fritz Gaillard, cellist, played with a warm, vibrant tone.

An enjoyable concert was given by the Orpheus Male Chorus, Hugo Kirchhofer, conductor, on March 7. There was generous applause by a large audience. Frieda Peycke, composer of songs, was well received.

Dr. Ray Hastings, organist; Alice Forsyth Mosher, soprano; Sol Cohen, violinist; Lulu Muller, pianist, all faculty members of the Davis Musical College, with Hallette Gilberté, com-

Casella Finds America Kindly to Daring Musical Spirits

This Country Engrossed by Modern Music, Italian Master Declares—The Stuff That Jazz Is Made of—Gathering Material for Ballet on American Folk-Music—Believes in Our Musical Potentialities



LFREDO CASELLA, now well on his second visit to this country, has found time to make pretty keen observations concerning our music and our attitude toward music, and being in the forefront of the musical movement in Europe, this Italian composer's views are of more than ordinary interest.

"It is a strange fact," said Mr. Casella, "that in Europe they still have the impression that anything will go here, that you can give the American public anything at all and it won't know the difference. I was told as much before I came, and I wish to state emphatically that I have found the exact reverse to be true. And, curiously enough, I have found great interest evident in modern music. That, I think, is because Americans are always in sympathy with people who go ahead without prejudice and seek new fields. It was the adventurous spirits who came to America in the first place, not the intellectuals who sit at home and dream of adventure, and I think much of that same spirit is evident in the average American of today."

"I, personally, when I first came to this country, found everything so different and I had been told that everything was ugly, but I soon readjusted to the different standards and now I see beauty everywhere, different, as I say, from that of the Old World, but beauty none the less."

Jazz Real Musical Factor

"Of all the musical impressions that a musician can have of the United States, the one that stands before all others on account of its force of novelty and modernism, its propulsive energy, is without doubt the Negro music known as 'jazz.' It is difficult to put into simple words

just what jazz is because the very essence of jazz is the way in which it is played. It has had a great influence upon European composers because of its analogy with the modernistic idea. European composers, however, can't compose jazz. They like it because it is different, but they can't do it. Stravinsky's 'Ragtime' is not real jazz but rather the thing he imagined it to be. What passes for jazz in Europe is far from being the real thing."

"Take, for instance, the jazz of Ted Lewis, a few instruments, a trombone, a saxophone, a piano, a xylophone, cymbals, drums, but beyond and above all, the technique of the players! All previous notions of the abilities of these instruments have to be cast overboard! The trombone literally kicks up its heels, the saxophone takes on the tone of the human voice and speaks in the American tongue, the piano does 'stunts' such as Chopin and Liszt never dared to dream of getting from it, the clarinet gambols like a young goat, the bass-drum assumes a cordial attitude, the snare drum becomes impudent and the xylophone insinuating and caressing instead of merely macabre! The rhythmic force of this music, its brutal barbaric power sufficient almost to bring life to a dead body through its witchery, in the face of our too-refined, decadent European music, revive the frenzy, the orgiastic energy of Dionysos."

Composing Two Ballets

"I am naturally interested in your music as a composer as well as a listener, and I have been gathering material for a ballet on American folk-music. The subject is an Indian one and it is called 'The Idol.' Now, when I say I have been gathering material, I do not mean that I have been taking down, note by note, American folk-music as I have heard it. It does not seem to me that that is the way for a composer to work, as that would be mere reproduction. I am studying the idiom whenever I get the opportunity, and when I have steeped myself in it, then I shall produce what I feel to be characteristic. After all, you know, an artist really imagines an ideal of a coun-

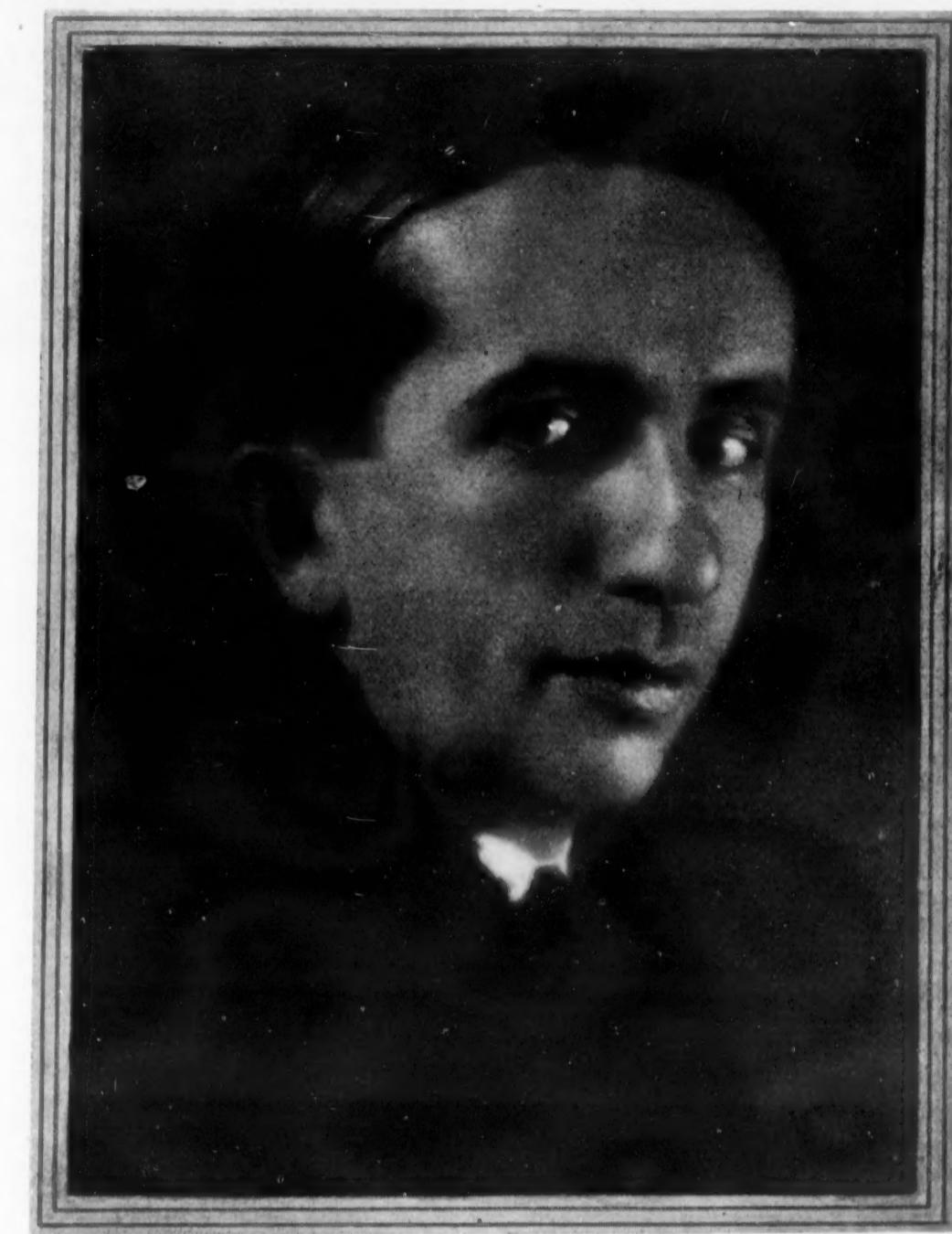


Photo by Marcia Stein

Alfredo Casella, Italian Composer-Conductor-Pianist, Now in the United States, Who Champions Jazz and Is Composing a Ballet on an American Indian Story

try when he starts to do this sort of thing. Debussy's 'Iberia,' for instance, is the best piece of Spanish music I know. When I wrote 'Italia' I had never been in Naples! I am also working on

another ballet on one of the fables of Gozzi, 'La Donna Serpente,' which Wagner used for his first opera, 'Die Feen,' but that is another story!"

"Another thing that has interested me tremendously in America is the attitude of rich people toward music. In France or Italy if you want 100,000 francs for an orchestra you will wait a long time before you get it, but here it always seems to be forthcoming. Art is a luxury everywhere, but nowhere in the world do people appreciate the fact that luxuries may also be necessities as well as they do in the United States."

Americans Good Workers

"I find the appreciation of music everywhere. Not everyone may understand it fully, but apparently everyone wants to understand it, and that is a most hopeful sign. The United States is not a country but a number of countries, and sometime, probably soon, the genius will appear who can fuse all that is best and then your great master-work will appear. All Americans are giants, giants and children at the same time. I think the Middle West is more characteristically American than the Atlantic seaboard, but everywhere I find the capacity for work, work, work!"

"It is frequently asserted that American students are not good workers and that they all want to make debuts in opera after a few lessons. I don't believe this is true. There are poor students everywhere and modern opera is responsible for the decadence of the art of singing. You cannot sing 'Casta Diva' after ten lessons, but given an average good voice and the nerve to try, a soprano might make a good effect in almost any modern opera. As a proof of the excellence of your singers, take Edward Johnson and Charles Hackett, both of whom, tenors, as they are, have made unqualified successes in Italy, the land of tenors!"

"No, I am a firm believer in the musical potentialities of America. You have everything else here the greatest that can be, why not the great American composer?" JOHN ALAN HAUGHTON.

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The Neglected Art of Program-Making

Musicians on Tour Should Study the Psychology of the "Average Citizen" Who Is in the Majority in Audiences Outside the Chief Centers—Small Towns Differ from Big Cities, and the Same Music Will Not Do for Both—Reasons Why Operatic Scenes Without Stage Settings Are Often Coldly Received—Artists Enjoined to Avoid Too Many "Heavy" Numbers, and to Send Their Audiences Away in Happy Mood

By FREDRIK HOLMBERG

CONCERT artists of all kinds and caliber are annually performing in the smaller cities, towns and villages throughout this great nation of ours; and this paper is written for the purpose of discussing some of the effects these recitals leave on the average town, and the impression the average town audience leaves upon the recitalist.

When Madame X. sings to an audience of 2000 persons in a town with a population of 6000 she sings to one-third of the population. When she gives the same program before an audience of 2000 in a city of 2,000,000 she sings to one in every 1000. Her audience in the large city is made up principally of persons that are concert artists, music teachers, non-professional musicians, the highest type of habitual concert goer, serious music students, critics and the like. In other words, people from all over that city who are directly interested in what she does, or people aesthetically trained and in full sympathy with things artistic. In the small town her audience will consist of perhaps 200 persons who have

been prepared for the occasion, that is, there may be one or two fairly good musical performers, a dozen good and well-prepared music teachers, some few that think they can sing or play, and a few dozen people that have heard much music and are in sympathy with the artists before they enter the concert hall. The other 1800 are "average citizens." There will be a sprinkling of professional men, a good many business men and their families, there will be clerks, mechanics, retired farmers, high school boys and girls and the like. It is a good-natured audience, willing to accept some things they do not like, but restless if there is nothing on the program they like. Some are hungry for good music, some are indifferent, and some hear it under protest. However, it is a genuine American audience and the best kind of people. On the average they are well-to-do and most of them have had what is called a "good general education." There will be some college graduates and a very few that may be called ignorant but practically no illiterates. They are the kind of people that build great nations.

Pianist So-and-So presents the following program in the metropolis with "tremendous success," and because it was

such a success, decides that it is just the thing to play on tour. And so this artist gives this program before a small town audience: Brahms' Sonata in C, Op. 1; Beethoven's Sonata in C Minor, Op. 111; Beethoven's Six Variations in F; Bach's Chromatic Fantasy and Fugue, and Schubert's "Wanderer" Fantasy.

This program was actually presented by a famous pianist before a small-town audience in Oklahoma. That program, I think, we may say is heavy enough to satisfy the most hardened musician, and the effect upon the people of our small town audience may be imagined.

They sat dutifully through part of the program, then part of the audience seemed to have their fill of good music for one evening and slipped out for some relaxation. Now this was a wonderful program and masterfully performed, but the effect upon a large portion of that audience after an hour or so was similar to what a two-hour lecture on the Einstein theories on relativity would have on the average ladies' music club. So much for the pianist's program which we may catalog as Artist A, and now to Artist B.

[Continued on page 40]

New Scores Transport N. Y. Audience "East of Suez"

Tone Pictures of China and Japan Cleverly Presented in Eichheim's Oriental Impressions Played by Philadelphia Orchestra—Lazare Saminsky's "Symphony of the Summits" Has American Première with Composer Conducting New York Philharmonic—Boston Symphony Gives Two Programs—Damrosch Orchestra in Benefit Concert

BOTH the New York Symphony and the Philharmonic rested last week. At least they made no public appearances until Sunday, and so left the field open for the Philadelphia Orchestra and the Boston Symphony. The period brought forward but little new music. Leopold Stokowski, paying a Tuesday visit with his forces, included in his program two of Henry Eichheim's Oriental Impressions, "Chinese Sketch" and "Japanese Nocturne." On Sunday afternoon the Philharmonic presented the American première of Lazare Saminsky's "Symphony of the Summits," with the composer conducting. Willem Mengelberg led the remainder of the program, which was presented at the Metropolitan Opera House. Mr. Monteux's forces were heard in Carnegie Hall on Thursday evening and Saturday afternoon, and the New York Symphony, under Mr. Damrosch, played at a benefit concert in Jolson's Theater on Sunday afternoon.

Mr. Eichheim's pieces were of unusual interest. They afforded a glimpse into the notebook kept by this American composer during his sojourn in the East, and suggested that there may be much more of value among his sketches. Mr. Eichheim wrote five Oriental Impressions at the invitation of Mrs. Frederick S. Coolidge, and, in their original form, scored for small orchestra, they were played at the Berkshire Festival in 1921. Some of the Impressions were presented in New York by a small ensemble the same year. Re-scored for large orchestra, the five pieces were played in Boston by Mr. Monteux's orchestra last year.

Mr. Saminsky's work was performed by the Concertgebouw Orchestra, under Mr. Mengelberg, in Amsterdam on Nov. 16, 1922, for the first time anywhere. The New York première was the second presentation. The "Symphony of the Summits," Op. 19, is the second of a trilogy expressive of reactions to a pantheistic view of nature. Its companion works are the "Symphony of the Great Rivers" and the "Symphony of the Seas." Mr. Saminsky is a Russian composer now residing in New York. He has contributed several articles to MUSICAL AMERICA.

Sounds of the East

Mr. Eichheim's Oriental Impressions were the chief items of interest in the Philadelphians' program on Tuesday evening. Mr. Stokowski has demonstrated that he can negotiate a Scriabine work without recourse to the score, but with this music of the East he took no chances. So, the Philadelphia subscribers were granted the unusual sight of their favo-

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rite conductor using a desk. The music sounded quite exotic even to ears inured to the extravagant devices of the most ultra of ultraists; quite exotic and quite charming. Such strange instruments as a "fluctuating tam-tam," a Chinese wooden block, temple bells and a "fish-head," the last described as a "wooden drum to accompany prayers," were transported to Carnegie Hall for Mr. Eichheim's purposes. Only two of the Oriental Impressions were played, but these were enough to make the audience eager for more of the composer's adaptations of sounds heard in the East. They brought new and pleasing mixtures of tone, and familiar instruments were used to achieve effects which created an impression of an amazing skill in orchestration. The first number, "Chinese Sketch," is based on music heard in temples, theaters, tea-houses, on ceremonial occasions, and in the streets of Chinese cities and villages. It opens with an extraordinary racket, but proceeds more quietly, if weirdly, and bizarre phrases make unexpected patterns in the peculiar fabric. The second piece, "Japanese Nocturne," on motives heard at night, is more easily followed. It has all the enchantment of a print by Hiroshige, and is a true nocturne in spirit, deftly fashioned and with a note that strikes on Western ears as quite authentic.

The rest of Mr. Stokowski's program was made up of Schubert's C Major Symphony and Strauss' "Till Eulenspiegel." Despite an acceleration of tempi, one was scarcely inclined to follow Schumann in describing the Symphony's length as "heavenly" on this occasion. It might have seemed less long if a little more time had been expended upon it. Mr. Stokowski seems to have discovered new fascinations in the brass. The tendency towards blatancy noticed at the previous concert was again in evidence last week. The effect was rather sad in this calm classic. The smooth flow was gone; there was a finicky playing with tonal contrasts, and, from the noise and the hurry, the spirit of Schubert fled. "Till Eulenspiegel" was found in an assertive mood, and his pranks were accompanied by much blaring.

Mr. Saminsky's Work

In Mr. Mengelberg's Sunday program, Mr. Saminsky's "Symphony of the Summits" was accorded the chief position. It was not heard under the best conditions, as there are halls more favorable for orchestral concerts than the Metropolitan Opera House. Throughout the afternoon the tone of the orchestra sounded thin and dull. There was no sonority or body to the music.

The "Symphony of the Summits" was composed and scored in the summer of 1917, when Mr. Saminsky was sojourning in Assoureti, a village in the Russian Georgia. It is a short work in two movements, played without a pause. An introduction, Lento, beginning with the chief theme in a modified form, leads to an Allegro with the first theme in a new dress. This employs the skill of the musician for a while, and a climax is wrought. The second theme is then introduced and developed in the form of a scherzo, before the climax proper, based on the first theme, is achieved. The main theme is used at the end of both parts of the symphony.

This is music written earnestly by a sincere composer who has been guided by a high resolve. Mr. Saminsky has

been concerned with the mood of his subject, and the chief theme, as it is disclosed in its original form, after its earlier presentations in modified shapes, sounds with a note of exaltation. The orchestration is complicated, and the performance on Sunday suggested a desire to preserve the pattern of an intricate design rather than to deal in any broad effects. The composer was recalled after the performance.

For the rest, the program seemed to be the product of a man determined to give the public a measure of sentiment and melodrama. Alexander Siloti was the soloist, and this pianist so renowned as a preserver of the Lisztian tradition, a pupil of the great master qualified to deliver his music in the true manner, was heard again in the "Wanderer" Fantasy. His performance of this work has previously been discussed in these columns. Mr. Siloti was received with enthusiasm. Moussorgsky's "Night on Bald Mountain" opened the program. Tchaikovsky's Serenade for String Orchestra, Op. 48, is interesting to the student as an example of clarity in writing for the strings. It is scarcely commendable on any other grounds, and on this occasion the sugar crystallized as the more honed phrases were eked out. Finally there was one more performance of "Les Préludes."

The Band from Boston

The Bostonians' Thursday evening program consisted of familiar pieces with the Chausson Symphony in B Flat in the van. Mr. Monteux's men were at their best, the ensemble effects being particularly fine, although defections of individual instruments were noticeable occasionally. The full charm of Chausson's first movement was evoked, and there was some exquisite work by the strings. The grief-laden second move-

ment was also superbly done. A merry performance of "Till Eulenspiegel" followed, with the prankish humor of the work delightfully stressed; it was the true roguish manner, and the clarinet for the while was an irresistible comedian. Certain points of the work might have been more strongly emphasized, but, nevertheless, a rollicking sense of the comic prevailed. Loeffler's "La Mort de Tintagiles" was the peak performance of the evening, and Richard Burgin temporarily relinquished his office of concertmaster to take over the viole d'amour. Mr. Loeffler's work has shown that it possesses lasting qualities. If it does not strongly protest its claim to the title, it is something to be enjoyed, apart from considerations of program. Beautifully played on this occasion, it had a freshness and tonal richness which held the audience to the end. For good measure Mr. Monteux threw in the "Tannhäuser" Overture. P. C. R.

Harvard Glee Club Aids

Two numbers made up Mr. Monteux's program at the Saturday matinée, Handel's Concerto Grosso and Liszt's "Faust" Symphony. The Handel was particularly well played and with a feeling for the Georgian character of the music that was nothing short of remarkable. The solo quartet, consisting of Mr. Burgin, J. Theodorowicz, G. Fourel and J. Bedetti, was particularly fine in the Largo. In the first movement, one of the solo violins was badly out of tune. Throughout, Mr. Monteux conducted with a rhythmic swing that was inspiring. The Liszt work brings up the question of the value of program music and whether the continual attempt to identify a musical passage with a literary incident does not greatly detract from the

[Continued on page 43]

CITY SYMPHONY COMPLETES FIRST SEASON

Fine Progress Made—More Educational Work Is Planned

The final New York concert of the City Symphony's first season was given in the Town Hall on Wednesday afternoon of last week, and many well-wishers of the organization had to be turned away. Emilio De Gogorza was the soloist, and, although a plea for indulgence was made on the score of a cold, the baritone delighted his audience with some beautiful singing in Handel's "Where'er You Walk" and the Arioso from Massenet's "Le Roi de Lahore." The orchestral program consisted of the Overture to "Figaro," Liszt's "Mazeppa" and Brahms' Symphony No. 1, all played with spirit under Dirk Foch's baton.

In its first season, the City Symphony has made considerable strides artistically, and the last concert found it a well-knit body, admirably responsive to its leader.

During the intermission Mrs. Louise Ryals de Cravito, through whose efforts

the orchestra was founded, described the work accomplished, and indicated that next season would be a period of further endeavor. "Let us make this a truly democratic orchestra," she said, and she outlined the plan to secure 200,000 supporters at a dollar each. She expressed the belief that the City Symphony was

the only orchestra dedicated to a service which was absolutely essential to the community. Other organizations served music-lovers, but it was the intention of the City Symphony to have a group of workers who would find the sections of the city which needed music.

An official statement issued from the office of the manager, Arthur J. Gaines, declared that the fifty-three concerts given by the orchestra this season had been attended by more than 100,000 persons. It was estimated that 75 per cent of these represented the general public, outside the category of regular concert-goers. This new public was reached mainly through the Board of Education. Principals and teachers, the adult groups from evening schools, the thousands who attend the eighty weekly public lectures under the auspices of the Board, and the many who make use of the 200 school centers of the Community Center Department, had been attracted to the concerts. Five free programs at Cooper Union, where there was not sufficient room to accommodate all who desired to attend, supplemented the three regular series at Carnegie Hall, the Town Hall and the Century Theater. Concerts were also given in Flushing, Orange, New Rochelle and New Brunswick; also at the Educational Alliance.

Mrs. Cravito served as chairman of the music committee during the season, and other officers were Coleman du Pont, president; Bartlett Arkell, chairman of the executive committee, and Lewis L. Clarke, treasurer. An extension of the educational work is planned for next season.

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MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

When one reads in the daily papers of the distressful conditions the world over, of the terrible antagonism between nations as a result of the war, and when one reads also of the horrible crimes that are being committed, it almost makes one despair of humanity. But every now and then something happens to restore one's faith.

I am impelled to say this by reading that some forty girls and boys, pupils in the famous Bakule School in Prague, with Prof. Frantisek Bakule, are expected to arrive the latter part of this month for a concert tour. This tour will be under the auspices of the Junior American Red Cross, which supports the school, and whose guests the pupils will be during their stay in the United States.

There are many schools, many worthy educational establishments, but this particular Czechoslovak enterprise has won international fame because it is devoted to the reclamation of crippled children and to the development of talents which physical infirmities would otherwise have suppressed.

Can you imagine the struggle that this worthy professor, who founded the school, has had to find vocational work for crippled children? Before the war he was an instructor in an asylum for deformed children in Austria-Hungary. When this organization went to pieces in the course of the war, Bakule, an educator and a surgeon, attempted to salvage some of his precious wreckage and started to build a new school on no other foundation than his own will and determination.

The New York *World* tells the story of how for a while the few crippled boys he gathered about him lived like Gypsies. Bakule's system is not merely maintaining an asylum for crippled children. His theory is that, no matter how deformed the child, there is some vocation for him other than begging on the streets. Thus he attracted the attention of the Junior American Red Cross. Then an anonymous friend donated \$25,000 to the Bakule school and a villa was purchased in the residence section of Prague, with a large garden, where the school and workshop are established today.

The latest move of the founder is to make the school self-sustaining. Every one of the pupils has mastered some art or craft and is serving as reclamer to fellow unfortunates.

The concert tour by the Bakule pupils is not an exhibition of a freak of nature but is destined to show that these poor cripples have reached a high professional standard. It is said the young artists who sing and play and who have been selected to tour the United States are of notable talent. One particular instance given of what has been accomplished by the school is that of little Frantik, who was born without arms but who has been taught to perform wonders with his toes.

The first concert is to be given at Vassar College, where the children will be the guests of Dr. MacCracken, the president. Then the young people will tour in New York, where they will be joined by Miss Masa Podzinkova, who

will act as chaperone and dietician for the children. Their ages range from twelve to eighteen.

* * *

The story of these children brings to my mind a discussion that I had not long ago with that eminent jurist and humanitarian, Judge Samuel Levy of the Children's Court. I showed him that just as there are many children who can be saved from a life of crime by sending them to industrial schools or farms where they can learn a trade or agriculture, so there are many to whom such activities do not appeal. There are, however, any number to whom the artistic and beautiful does appeal, who can be interested in music, in painting, in drawing, in architecture.

There are today a number of schools for children in the lower and upper East and West Sides that are demonstrating this to a remarkable extent. This was shown when a concert was given by the Association of Music School Settlements at Aeolian Hall on Tuesday evening of last week.

A quite remarkable display of musicianship on the part of five boy musicians of approximately seven years included the playing of piano duets with excellent expression, rhythm and accuracy. Then three boy violinists stepped forth and played a spirited ensemble with the pianists. A further remarkable exhibit of talent was a series of "rhythms" to music, performed by a half dozen little girls. Every phrase of the music was mirrored in their graceful postures.

Another instance recently came to my notice through a devoted lady introduced by that eminent and well-known teacher, Mme. Parker. She spoke of a school down on the lower East Side where no less than 350 little children of the poor had become interested in music. They pay seventy-five cents a week, for which they are supplied with an instrument and with instruction. One of the eminent results of their going to this school was that soon after they started in they came with their poor clothes patched up and with clean faces and hands. The civilizing influence of music was showing itself without any effort on the part of the teachers.

It is such instances, in which some of our altruistic and progressive citizens are interested, which make one feel that there is another side to the story of humanity than that told in the daily press and which, as I said, at times leads one almost to despair.

* * *

Michael Bohnen, the baritone who made such a sensational success in the production of "Mona Lisa," accomplished something in the rendition of his rôle that deserves special mention.

Singers and actors know that it is no easy thing successfully to work up to a great climax and carry it off. Artists know that a greater difficulty is to know how to work down from a great climax.

Again and again I have seen even artists of reputation work up to a fine climax with magnificent power, and when the climax was reached, they dropped their arms, their facial expression vanished as if nothing had happened.

When there is a great storm at sea and the hurricane passes, the waves are not immediately stilled; so it is a sign of a great artist if he knows how to work down from the climax which he has so successfully attained.

There is, however, another situation and that is where our friend Bohnen comes in; that is when librettist and composer have created not only a tremendous climax, but followed it up with a couple of anti-climaxes—this is just what they did in "Mona Lisa."

A great situation had been developed. The climax had been reached. It was a good place to ring down the curtain, but not so in the opinion of the librettist and composer. From that climax they worked up another, and when the curtain could have fallen on that, they still had another. That Bohnen successfully, through his tremendous dramatic ability as well as his fine voice, got over the three climaxes and brought the curtain down to an enthusiasm that was spontaneous and universal, is to his everlasting credit.

* * *

You may recall that some time ago reports came from Chicago of serious differences between the management and the conductors, which resulted in Mr. Hageman being let go as one of the principal conductors. It was stated at the time that much of the friction that existed was due to Mr. Hageman's having endeavored to supplant Mr. Polacco and bring over another Italian conductor to replace him.

The facts, I believe, are as follows:

At the time Polacco and his talented wife, Edith Mason, had returned to Chicago to prepare for the coming operatic season, Hageman and his wife were in Europe, just about to come to this country by way of Paris. Just before leaving, Hageman received a cablegram from Mr. Shaw, the business manager of the Chicago company, telling him to take the first train to Italy to see Conductor Serafin, also Panizza, but Serafin was his first choice. The cablegram further said that trouble was likely to arise with Polacco.

It should be stated here that the trouble that was likely to arise with Polacco was due to the fact that the San Francisco people were very anxious to get his services, considering him to be the most eminent conductor of Italian opera in this country today. The negotiations with Polacco had evidently come to Mr. Shaw's knowledge and, consequently, fearing that he might lose Polacco, he had cabled Hageman to get someone else to save the situation.

Further cablegrams from Mr. Shaw show that the offer to Panizza was for twelve weeks at \$1,000 a week. Shaw, indeed, went so far as to cable Hageman to bring Panizza on the same ship with him. Other cables show that Mr. Shaw was in fear that Polacco would quit at any time. Mr. Shaw, it seems, was not merely acting on his own initiative, but with the full knowledge and consent of the finance committee.

It is thus seen that whatever Mr. Hageman did in the matter of endeavoring to engage an important Italian conductor to take Mr. Polacco's place was simply under the instructions of the business manager of the opera company, who evidently was acting in what he considered its best interest.

* * *

A number of recent communications have shown me that artists of distinction, when they go on their concert tours, are not wise if they present programs which suggest that they are playing or singing down to what they consider is the capacity of appreciation of their audiences. Several artists have incurred the displeasure of their audiences for this very reason, which brings me to say that there is scarcely a town, however small, in this country where there is not a very appreciable percentage of musically educated people who know what is the best and who lead the opinions of all the others.

Another point is that some artists in their manner, unfortunately, appear condescending to an audience as if the audience were in its musical childhood. A distinguished exception is Edward Johnson, the Metropolitan tenor, who is winning friends wherever he goes and who is said today to be more in demand for spring oratorio work than any other tenor in the country.

Frieda Hempel is another who always wins golden opinions not alone by her artistic singing but by the cleverness with which she constructs her programs, to all of which she adds that graciousness of manner which is always appreciated by cultivated people.

* * *

The presentation of Mahler's Seventh Symphony by the Philharmonic under Mengelberg stirred up our musical critics so that they almost foamed at the mouth.

The veteran Aldrich of the *Times*, referring to the excellent performance of the work, said that it pitilessly disclosed its poverty in ideas, its weakness in structure and workmanship, its unskillfulness in orchestration.

Deems Taylor of the *World* headed his article, "In Darkest Mahler," and disagreed absolutely with Mengelberg's idea that Mahler was a great composer. Deems evidently begrudged the hour and a half which he had to spend listening to that symphony, especially as he wrote that he could find no single musical idea in the whole affair that possessed a vestige of significance or vitality, with the possible exception of the theme of the "Merry Widow" waltz, which the composer had written into the last movement and developed with the utmost solemnity. Most of the themes, according to Deems, were not only inconceivably banal but vulgar, their development was long-winded and inept, and the scoring scrappy, muddy and ineffective.

Henderson of the *Herald* wrote: "The Mahler cult is something forever incomprehensible to the common mind." It evidently appealed to his sense of humor, for he said that Mengelberg conducted like a high priest pontificating in the holy of holies of some majestic religion far beyond the ken of mortals. But what it was all about, he states, and

Viafora's Pen Studies



This Rather Introspective, Yet Wide-awake, Young Man Is John Powell, American Composer-Pianist, as Viafora Saw Him at His New York Recital Last Saturday. Mr. Powell Is a Deep Student of Men, Manners and Books, as Well as an Exceptionally Accomplished Musician. He Has Been Heard as Pianist Both in Recitals and as Soloist with the Leading Orchestras Throughout the Country, and the Steadily Growing List of His Original Compositions Forms an Imposing Addition to American Music of the Worth-while Sort

why any mere man could have taken such a stupendous amount of trouble to write so much pitiable piffle, no hireling of the daily press dares to say.

Later Deems Taylor wrote that with a soul still seared by memories of Mahler's Seventh, he went to hear the Philadelphia Orchestra play Schubert's Seventh, and behold a miracle! for after Mahler's hour and a half of bloated small talk, Schubert, with real ideas and a mere forty-five minutes in which to utter them, sounded almost curt by comparison. It was the Gettysburg address after the Congressional Record.

Hot stuff!

Which brings me to say that this performance by Mengelberg of Mahler's work is given by Josef Stransky as one of the reasons for the foundation of the new Co-operative State Symphony Orchestra, for, said Stransky, it will play the best in music, but it will not produce Mahler's Seventh.

* * *

When the genial multi-millionaires who now control the New York Philharmonic with the assistance of the astute Arthur Judson, its business manager, concluded to freeze out Josef Stransky, they no doubt thought that it finished Josef and that he would promptly put his tail between his legs, sneak on board the first outgoing steamer and retire to enjoy his savings in Germany, where the dollar is worth half a million marks, more or less.

However, they did not know Josef and also they did not properly estimate the situation.

Now, it is quite true that during his conductorship of the Philharmonic, Stransky had not won the approval or goodwill of our critics, for did not dear Aldrich write recently that sincere musicians, while admitting that Josef's popularizing policy is valuable and has much to recommend it, found nevertheless that his conducting was dominated by an element of commonplace, by a lack of discernment into the deeper significance of great music, by a failure to appreciate the finer values to reach the heights and depths, by a disposition to be satisfied with the superficial and the perfunctory, to all of which Aldrich said that there were times when to these defects technical failure and insufficiency were added.

On the other hand, we have to admit that Stransky's conducting of the Philharmonic crowded the house at every performance; drew a larger number of friends and supporters than the Philharmonic had ever before attained, and incidentally brought around him a small army of personal supporters, included in which were a number of very devoted and enthusiastic women of considerable standing and influence.

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Consequently, when Stransky was frozen out, whether he intended to go to Europe or not, his supporters rose up in indignation at the manner in which he had been treated. Now this alone would not have warranted the creation of another symphony orchestra on top of those we already have, for it is all very well for people to desire to support a certain musician in his work as a symphonic conductor, but where are you going to get the musicians? This is just where, as I said, the eminent financiers, aided by the astute Arthur Judson, failed to appreciate the musical situation as it exists today in New York.

When the National Symphony Orchestra was merged with the Philharmonic, the result was to put out of jobs not a few exceedingly good musicians, many of them trained in the presentation of the symphonic works of the masters. Thus Mr. Stransky had virtually an organization on hand when his friends took up his cause, and this is one of the principal reasons why the new orchestra has been formed and formed on the co-operative plan, which was indeed the basis on which the Philharmonic itself was originally founded and on which it lived for many years.

This brings up another point of interest, namely, that there are in New York today a large number of musicians, fully competent by reason of their training and their experience, to play in a first-class symphony orchestra, although we have already several which have evidently not exhausted the supply.

* * *

As it takes at least \$100,000 annual cost above the concert earnings to support a symphonic orchestra, it was natural that reports should be current as to the financial guarantors who would help out the new organization. In this connection the names of Oswald Garrison Villard, William R. Hearst, City Chamberlain Berolzheimer and Otto H. Kahn have been mentioned.

It is natural that Mr. Villard, at one time owner and editor of the *Evening Post*, should be interested, for was he not the president of the Philharmonic for some time? It has been whispered he was not pleased with having to resign his office.

That William R. Hearst should be interested is no doubt due to the fact that his wife is an enthusiast with regard to good music. Perhaps, seeing so many other millionaires of influence getting into the orchestral game, he thought he would like to do likewise.

Berolzheimer would be inclined to lend the aid of his influence and wealth, for he has done notable work in connection with the Hylan free concerts for the people in New York.

And then, of course, there is Otto H. Kahn. Some surprise was expressed at the use of his name because he is one of the millionaires interested in the Philharmonic. Probably those who have started the new venture thought that, as Mr. Kahn is interested in about everything of a financial, musical or dramatic character under the heavens, he would like to have a finger in this pie as well. Then too it would enable him to make life more interesting to his dear friend, Clarence Mackay.

* * *

There are a good many people who believe that it is difficult to get recognition from the New York press for a débutante, but every now and then when a conspicuous talent rises among us, it is shown that the critics not only know their business but are very willing to accord full measure of praise where it is due.

This was shown in the recent début of Carmen Reuben, a mezzo-soprano, who gave her first song recital the other evening at the Town Hall. She is a pupil of that very eminent teacher, Francis Rogers. She showed she had a fine voice and, although there were some imperfections in her singing, probably due to a cold, she nevertheless caused the critics to single her out as one of the best of the young singers who have appeared this season. She was also particularly commended because she sang her first numbers so well when, as a rule, these go for little on account of a débutante's nervousness. Finally, her diction was praised as being particularly clear, while her phrasing was said to be excellent.

Then the other night at a concert, when Anna Case was to have appeared but was prevented by indisposition, a

young girl of Italian parentage, Dusolina Giannini, came forward with next to no notice and scored an immediate success, she showed, as the critics said, that she had been admirably trained under able and competent teachers.

As a writer in the *Evening Sun* said, much excellent training had given her a lot of assurance. She carried home with her first few notes the realization of a big, warm, splendidly dramatic voice which goes ringing freely down to mezzo.

So, you see, when really first-class talent comes to the front, the fact is duly recorded.

* * *

There is, however, another side to the publicity business.

Under the prevailing ideas of city and managing editors as to what really constitutes "the news," a successful débutante will get a dozen or twenty lines, but when something out of the ordinary happens that means a column and maybe a front-page story.

Thus it was that at a concert at the Metropolitan at which Josef Hofmann, distinguished pianist, played, a certain party managed to get into a box in the exclusive horseshoe. Presently he rose and demanded of Hofmann that he play Chopin's "Funeral March." Naturally there was considerable excitement, which was increased by the gentleman's insisting that he could play the "Funeral March" better than Hofmann could play it, anyhow. The ushers detained the gentleman till a patrolman from the West Thirtieth Street Station came along. The gentleman insisted that he had been told by the Almighty to go to the Metropolitan and tell Hofmann to play Chopin's "Funeral March."

At the station house the gentleman said he was Angel No. 13,892. To show that he was fully within the truth that he could play the "Funeral March," he did so on the station piano, and was undertaking a number of other musical classics when the proceedings were interrupted by the arrival of an ambulance from Bellevue Hospital, where he was taken for observation.

Every daily paper had the story and all gave it extended notice.

Hofmann's playing, let me add, was naturally commended highly, but only got a quarter of the space that was devoted to Angel No. 13,892.

* * *

Apropos of Hofmann. With that commendable public spirit and altruism which have always characterized him, he is going to give a recital early next month at Aeolian Hall, where he will give a program entirely of the works of Schumann. This is just before he will sail for Europe. The proceeds of the concert are to go to meet the distressing needs of the two surviving daughters of Robert Schumann, who are now eighty-two and seventy-two years old respectively and living in Switzerland. It is desired to save the two old ladies from actual want, so that very notable organization, the Bohemians of New York, is raising a fund of \$10,000. It is to aid this fund that Josef will play.

* * *

The other day William J. Henderson, the noted critic of the New York *Herald*, wrote a very interesting and indeed timely article in which he called attention to the promises made by the management of the company of Germans who have been with us and for whom it was claimed that they would show us the true way of performing Wagner.

Said Henderson: "Such a promise could be made only by Germans, for they are utterly ignorant of anything that goes on outside their own country." Henderson, furthermore, said that the Germans have been coming to this country for many years and saturating themselves with knowledge of how things musical are done here, but when they have returned to their own land, they have found it convenient to keep their information to themselves and to disseminate only misinformation.

When Gericke, for instance, went home to live in Vienna, he speedily learned that if he did not wish his neighbors to classify him with Ananias, whose reputation as the most cheerful of liars persists, he would do well to keep quiet about the Boston Symphony, to all of which Henderson adds that for more than thirty-five years German opera has been better staged at the Metropolitan than anywhere in Germany, but no German could be induced to admit it, while the least admirable Wagner singers who have been heard at the Metropolitan have been chiefly Germans. Some of the best, it is true, have been Germans. But Germany herself has not produced in

recent years any second Niemann, Fischer, Lehmann or Brandt.

Henderson concludes by admitting that the presence of some really good singers in the company now visiting New York may be accepted as encouraging evidence that vocal art is enjoying a period of progress in Germany.

Every now and then I am told personally that there are ever so many opera houses in Germany, which fact is considered to be a reflection on this country, where, with all our population and wealth, we have so few; but anybody who has ever heard "Carmen," for instance, sung in the opera house of a fair-sized German city, has realized that the Germans will listen to more poor singing than any other nation on earth. Don't you recall that before the war Richard Strauss came out with a powerful plea that some three or four of the German cities should combine their resources so as to be able to engage at least a few decent singers for their opera?

* * *

John McCormack has been singing again in Dublin, where, you know, he first made his reputation as a singer and where he won the gold medal at the "Feis Ceoil." Because of the world war, John has not been in Ireland since 1913, but when he got back this time and gave two benefit concerts, he not only raised \$20,000 for two worthy charities, but got an ovation. The critics of the Dublin press were enthusiastic and acclaimed "Our John," as they call him, as a great artist as well as a great singer. Indeed, one writer said that under his spell they forgot the troubles that threaten Ireland. However, the next day the papers reported that the Free Staters had executed no less than half a dozen Republicans.

Incidentally, let me tell you that John has been offered the tenor rôle in Musorgsky's "La Foire de Sorotchintsi," which is to be produced at Monte Carlo this season. From Monte Carlo John goes to Prague and Vienna for concerts. In the latter city he will sing for the Distressed Musicians' Fund. A week later he will give a concert in Paris for poor musicians and then to Berlin for three more, also to aid musicians, for all of which John is naturally winning golden opinions.

* * *

Good for Glenn Dillard Gunn, Chicago pianist, composer and critic!

A little while ago he was the guest conductor of the Minneapolis Symphony Orchestra and promptly made up an all-American program which included some excerpts from Eric DeLamarter's "The Betrothal" Suite, Leo Sowerby's variations on the "Irish Washerwoman" and John Alden Carpenter's "Adventures in a Perambulator." At the same time Augusta Cottlow, noted American pianist, played MacDowell's D Minor Concerto. The concert was a very great success.

* * *

Stokowski wants to go away to Rome to dream, so he told the reporters in Philadelphia. He also proposes to continue his study of medieval music written for the viol, the forerunner of the violin and 'cello. He is going to have some of that old music next winter, though he admits that much of it may have to be rewritten. But, after all, his main desire is "to dream," for he says in life we have the spiritual and the material—we have dreams and action, and Stokowski likes dreams better than action. In order to dream properly, Leopold is going to a large Benedictine monastery, where he will study Gregorian music.

He is also going to investigate bundles of music in the Vatican that have never been opened. In order to add spice to his European trip, he will motor with a Frenchman to remote parts of southern France and Spain and visit historic spots.

When he returns, in August, he will rush to Canada to go camping and live night and day in the open. He is also going to catch up on his reading. Let us hope that he will also not catch cold but will return invigorated not only physically but spiritually.

* * *

When a writer in the Boston Post interviewed Ignace J. Paderewski recently, he asked the famous pianist which he considered greater, music or politics.

"Politics," was the prompt reply of Ignace J. And yet all the money that Ignace J. made as a pianist, and more too, he spent on politics.

* * *

According to Ishbel Ross, in the New York Tribune, music is a remedial agent for insomnia, hysteria, neurasthenia,

dyspepsia and epilepsy. If you cannot sleep, play Brahms' "Cradle Song," Dawes' "Melody" and Nevin's "Mighty Lak' a Rose."

If you have hysteria, you need Massenet's "Elegie," Bartlett's "Dream" and Flégier's "Love Song." If you suffer from neurasthenia, there is Thomas' "Simple Aveu" and "Sous la Feuille" with Gabriel-Marie to sustain you with "La Cinquantaine."

If you suffer the tortures of dyspepsia from having been so desperate as to mix up lobster with ice cream and Welsh rarebit, there are Dvorak's "Humoresque" and Margis with his "Vale Bleu" and Moszkowski's "Serenade." Finally, if you suffer with epilepsy, are there not Elgar's "Pomp and Circumstance," Meyerbeer's "Coronation March," Verdi with his "Aida March" and Suppé with his "Light Cavalry?"

* * *

The other evening when Emilio de Gogorza sang with the City Symphony Orchestra in Carnegie Hall, he got an ovation from a very large audience. Why shouldn't he? He is in his prime. He has a magnificent voice, fine style. He knows how to sing and he is an artist to the finger-tips.

* * *

There has been considerable surprise expressed that the German singers who came to us with the Wagner répertoire should be in financial distress when the receipts were over a quarter of a million in four weeks. However, the explanation appears to be quite simple. They had no money when they started, so there was all the expense of coming here to be paid. Then the running expenses were nearly \$40,000 a week. They paid off debts amounting to \$120,000, nearly half of which was for scenery and salary advances to singers.

* * *

With regard to German musicians, it may be said that England is showing an inclination to put aside the bitterness created by the war, as far as the esthetic is concerned, and is ready to accept art for art's sake, while in Paris the public still bars German musicians and artists.

An example of this was shown when Elena Gerhardt, the noted German soprano, who has been with us, appeared in London for a concert. The hall was crowded. To this big audience she sang Schumann and sang in German. She was recalled again and again.

This is a good sign, not that we are forgetting or forgiving what the Germans did, but that we are beginning to realize that the music of the German masters belongs to the world, that these masters long since passed out. Incidentally, let me tell you most of them were revolutionaries, including Herr Richard Wagner.

* * *

Two Irishmen were walking down the street one Sunday morning. The church bells reminded them that divine service was about to be held. "Tim," said one, "have yez ever been to church?"

"Oi have not," said Tim.

"Nayther have Oi," said Mike. "Suppose, Tim you go to the church ferninst and Oi'll sit outside and shmoke me pipe, and you will tell me all about it afterwards?"

After an hour or so Tim came out and told Mike that it was "very foine" and he had heard an anthem.

"What's an anthem?" asked Mike.

"You see," said Tim, "if Oi was to say to you, 'Mike, give me the hand-spike,' that wouldn't be an anthem, but if I said, 'M-m-m-i-m-e, oh, Mike, g-g-g-i-g-e m-m-e, oh, Mike, g-g-g-i-g-e m-m-e— Oh! M-mike, the h-h-h-hand-s-p-i-i-i-i-ike, oh! M-m-mike,' that would be an anthem."

Do you think Tim was right? asks your

Mephisto

Flonzaleys Leave for Coast Tour

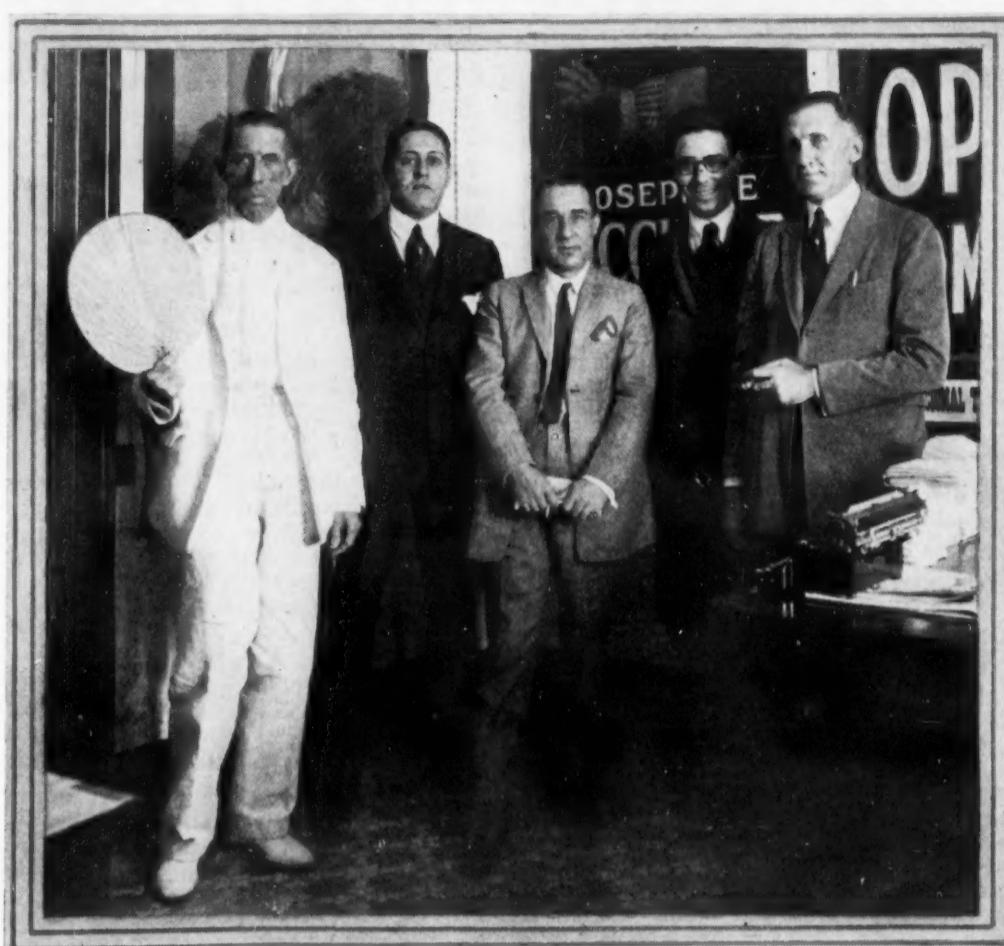
The Flonzaley Quartet is now on an extended tour that will carry it to the Pacific Coast, playing en route in Pittsburgh, Indianapolis, Charleston, Joplin, Des Moines, Denver, Boulder, Bisbee and Tucson. During the month of April, the quartet will have only eight free days for travel. The ensemble will return East by way of the Northwest and Canada, reaching New York in the first week of May. It will sail immediately thereafter for a tour of the British Isles.

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Havana Prepares Welcome for San Carlo Singers

PROMOTING grand opera in Havana is a far different sort of experience from following the same line of activity in America, according to Bradford Mills, who is in charge of the forthcoming season which the San Carlo Opera Company will undertake in the Cuban capital in April. American methods of promoting an enterprise have not yet been accepted in the island, and Mr. Mills declares that he has found it necessary to cast aside much he has learned in the course of his years in the United States and "begin all over again."

"There is no doubt that the Cubans are most discriminating music lovers," says Mr. Mills, "but I am convinced that the reason for the failure of many American enterprises in the Latin countries of the South is because the American promoters attempt to follow their own business policies instead of following the customs of the country. In America the impresario must prepare a budget for newspaper advertising, but in Cuba it is the various editors and critics who must be consulted. According to their custom, the amount of material appearing in the news columns depends upon the weekly stipend agreed upon with the powers that be. Another custom against which the American impresario is likely to protest is the custom which decrees that the critics, editors and their retinue of friends and relatives are entitled to seats in the parquet or boxes. This loss is partially overcome, however, by the fact that the possession of a seat or a box does not entitle the holder to entrance to the theater. He must also provide himself with an admission ticket. The Pro-Arte Musical Society has already broken away from this custom by operating its concerts after the manner of our subscription series."



Havana Office of the San Carlo Grand Opera Company and Staff. Left to Right: Enrique Van Ashe, "Factotum Generale"; Pedro Varela, in Charge of Subscriptions; Enrique Menacho, Secretary; Gomez Wängueme, Press Representative, and Bradford Mills

Mr. Mills has found great interest in the forthcoming season by the Gallo company, especially in view of the fact that a number of singers of the Metropolitan Opera Company, including Titta Ruffo,

Lucrezia Bori and others, will augment the regular casts of the company. It will be the first time that Havana will ever have been visited by an established organization.

No principal of the cast is busier, or takes the eye of the on-looker more than the property man, who changes scenes, places chairs and cushions where needed, and removes them as the opera proceeds. The laughs that are raised from the Chinese section of the audience indicate that the performers get their lines over and that their Mongolian humor is appreciated.

This company has already filled a part of its year's contract in appearances at Vancouver, B. C., and is going to Portland for a short engagement; then to San Francisco, where it will remain a number of months.

Winifred Parker, contralto soloist of

Plymouth Church, was presented in concert by Wallace MacMurray on Feb. 28. She was assisted by the church choir in a group of spirituals. Miss Parker has a rich contralto voice and sang delightfully.

The Thursday Musical Club featured works by American composers at its first March meeting, at the home of Mrs. C. L. Woodmansee. The participants were Mrs. R. A. Nichols, Mrs. Elmer C. Green, Mrs. F. W. Goodhue, Mrs. Dillie C. Knapp, Mrs. George Arlund, and Mrs. Laurence Goodhue.

Weber's opera "Oberon" was discussed at the Seattle Music Study Club's meeting on Feb. 27. A paper was read on the life of Weber and his works by Mrs. Arden L. Smith. Excerpts were given by Mrs. H. C. Simpkin, Mrs. A. Robert Morton, Mrs. Charles Kracke, Mrs. Carl Hoblitzell, and Mrs. F. A. Reid.

Compositions by Amy Worth, one of Seattle's talented composers, were given on March 4 by Ellen Shelton Harrison, soprano; Iris Canfield, cellist, and Frederick Weiderrecht, tenor, with the composer at the piano.

The February concert of the Sunset Club was given by Mrs. Langdon Henry, soprano, with Mrs. Lawrence Bogle at the piano.

The St. David's Day program arranged by the Welsh Presbyterian Church drew a large number of the Welsh colony to Masonic Temple on March 3 to hear Edith Collais Evans, soprano; Maldwyn Evans, baritone; Graham Morgan, tenor; Ernest Jaskowski, violinist; Ruth Linrud, harpist, and Margaret Thomas and Edna May Edwards, pianists. Frances Williams was the capable accompanist.

The men's choruses have been active in a number of local engagements and community work. The Ralston Club sang four times, once at the University of Washington, with Marshall Sohl, tenor, and William S. Jackson, Indian baritone, as soloists; at the Elks Club on Feb. 8; at Columbia City, with Thomas Greenleaf, baritone, on Feb. 21; and in Everett at the Presbyterian Church, assisted by Archie Ruggles, tenor, on Feb. 27. The Amphion Society repeated its winter concert on Feb. 28, at the Roosevelt High School, where it was assisted by Maurice Leplat, violinist, and the school orchestra under the baton of Ernest Worth. Vernon S. Behymer is the conductor of the Ralston Club and Graham Morgan of the Amphion Society. Mr. Morgan has recently been elected conductor of the Ladies' Lyric Choral Club also.

Three music courses of sixty hours, each, for which credit will be given, will be introduced into the curriculum of the Washington Square College of New York University next fall.

CARMELA PONSELLA

MEZZO-SOPRANO

Sang at her recital, Town Hall, March 18, 1923

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Lullaby
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New Music Appeals to Varied Tastes and Talents

By Sydney Dalton



HE week's budget of new music has brought several interesting works by native and foreign composers, appealing to all classes of music lovers and artists. Pianists will be interested in two compositions by Carlos Chavez Ramirez, one of which is a pretentious sonata. Percy Grainger contributes two fascinating elaborations of well-known classics. John Powell's "Rhapsodie Nègre" makes its appearance for two pianos, and there is a reprint of Mozart's Twelfth Mass. Songs by Lazare Saminsky, and others in a more popular vein, are of interest to singers, while the violinists and 'cellists are not forgotten. Two Bach Fugues are included in the organists' fare, and there is a budget of part-songs for women's choruses.

* * *

Piano Works by Carlos Chavez Ramirez The name of Carlos Chavez Ramirez is not well known in America.

Two worth-while compositions from his pen have been received. One is his Second Sonata for Piano, the other a short piece entitled "A l'Aube" (*Berlin: E. Bote & G. Bock*). The Sonata is dedicated to that remarkable pianist, Ignaz Friedman, and is written in a decidedly modern idiom, with a sensitive regard for unusual, but not unpleasant, harmonic effects. Mr. Ramirez writes as if he were a pianist. Certainly he knows the instrument intimately. There are touches of color in both works that are in the true piano idiom—pedal effects, for example. The Sonata is an ambitious work, thirty-four pages in length, yet it is not over-written. The form is logical, unusually so in this day of experimentation, and the thematic material is by no means uninteresting. The melodic line is involved, but distinctive, and the work as a whole is well knit and intelligible. It is full of striking dissonances and the intricate voice-leading strays into parallel major sevenths and seconds and chords that the theorists have not yet thought of analyzing, but it always gets somewhere—which is more than can be said for some of the present-day revolutionists.

"A l'Aube" is thoroughly original and possesses considerable charm. The melody weaves itself in and out of a rich harmonic background that is skilfully elaborated. The restless and uncertain tonality presses on insistently to an equally uncertain close—or rather, to an ending that is so indefinite that the last, sudden chord, an inversion of a seventh, is tied over into a measure that does not even have a final bar line. It is interesting music, even though it is not actually great.

* * *

Masses by Mozart, Farmer and Renzi

Reprints of Mozart's great Twelfth Mass and the well-known Mass in B Flat by Henry Farmer (*Oliver Ditson Co.*) will interest choirmasters of Catholic churches. These have been carefully edited by Eduardo Marzo, and in the first named work appropriate cuts, adapting it for more general use in the service, are indicated in the score. This beautiful work needs no comment; it has long been recognized as one of the monumental achievements of the master, and time has dealt lightly with it. The Farmer

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Mass is considerably shorter, yet it too bears shortening for choir use, and suitable cuts have been indicated. Both settings have the Latin and English words.

The short Mass by Remigio Renzi, dedicated to St. Francis of Assisi (*G. Schirmer*), bears, by way of introduction, a reproduction of a note in the handwriting of Cardinal Merry del Val, testifying that the work has been sung on two occasions in St. Peter's, at Rome, "and very highly appreciated." It is the work of the organist of the Vatican Basilica, based, for the most part, on Gregorian chants. The spirit throughout is finely religious, the part-writing smoothly contrapuntal and designed for a chorus of tenors and basses, with an ad libitum soprano part.

* * *

John Powell's "Rhapsodie Nègre" for Two Pianos

will welcome the opportunity to possess it in this version for two pianos (four hands), arranged by Edwin Hughes (*G. Schirmer*). Mr. Hughes has made an excellent condensation of the orchestral score. The composition is a creditable addition to the larger forms of piano music and is sufficiently well known, from Mr. Powell's fine interpretations of it, to need no detailed consideration.

* * *

Three and Four-Part Songs for Women's Voices

A budget of melodious choruses for women's voices contains good material for the consideration of conductors of organizations of this kind. "The Throstle," by W. Berwald, is vivacious and effective; "How Beautiful Is Night?" by Duncan W. Dearle, a setting of Robert Southey's exquisite lyric, is finely sustained. It should be sung unaccompanied. Cuthbert Harris' "Larkspur and Lilies Tall" is bright, and H. Waldo Warner's "The Milkmaid," with words by Austin Dobson, has an attractive melody, nicely harmonized. "A Fife Fisher Song" is a traditional air arranged by Hugh S. Robertson, the poem by Burns. The composer's direction: "with bustling energy" describes the short work well. The piano part is ad libitum. All these are for three-part choruses (*Arthur P. Schmidt Co.*). For four parts, and from the same press, is Charles Sanford Skilton's setting of James Russell Lowell's "The Fountain," a bubbling, flashing number that will prove attractive. "Midnight," by the same composer and poet, is a good contrasting chorus, sustained, broad and well conceived. W. G. Whittaker's "Blow the Wind Southerly" is a flowing, languorous melody, supported by the other three parts with a humming accompaniment.

* * *

Three Popular Numbers Arranged for Violin

work in two numbers of recent printing. They are the Gavotte from Gluck's "Iphigenia in Aulis" and Karganoff's "Berceuse," both of which pianists have long enjoyed. These are from a series of ten arrangements by Mr. Hartmann (*G. Schirmer*) and show the same skill that has been evidenced in his previous efforts in this field. He has a happy knack of being able to elaborate his piano accompaniments sufficiently to give ample support to the soloist without dislocating the composer's original idea.

From the same press comes a transcription by Gaston Borch of Gounod's "Serenade" (*Berceuse*) for two Violins

and Piano, with 'Cello ad libitum, a composition that lends itself nicely to an arrangement of this sort. Mr. Borch has done his work well. It makes an attractive ensemble number.

* * *

Two Interesting Songs by Lazare Saminsky

"The Enchanted Grotto" and "Loneliness" add two worth-while songs to the list of Lazare Saminsky's compositions published in this country (*Composers' Music Corporation*) and bear evidence again to the strong individuality of this composer. The first is from his "Songs of My Youth," bears "Op. 2" on its cover and was written in Petrograd in 1909. There is a charming simplicity about it that reminds of Schubertian days of the leader. "Loneliness" is from the "First Hebrew Song Cycle," Op. 12, written six years later and dedicated to Nina Koszetz. It has a clarity and intensity that are compelling. Mr. Saminsky's melodic gift is pronounced and distinctive.

* * *

Reprints and Other Pieces for Organists

Reprints in separate numbers of the excellent Widor-Schweitzer edition of the complete organ works of Bach (*G. Schirmer*) continue to come out. Two have recently been added: Prelude and Fugue in E Minor, known as "The Cathedral," and the Prelude and Fugue in G Minor, "The Great." As usual, they are prefaced with the "Suggestions for Performance" that form a valuable part of this edition. Gottfried H. Federlein has made a useful and effective transcription of Rachmaninoff's "Grusenian Song," a charming melody that lends itself nicely to the organ. "The Bells," by William H. Price, dedicated to Harry Rowe Shelley, is a simple and melodious composition adapted to the limitations of a two-manual organ. It is descriptive and well harmonized.

* * *

Happy Arrangements, Thought Out by Percy Grainger

There is a spirit of optimism and humor in everything that comes from the pen of Percy Grainger, seemingly. Even in his serious moments he gives the impression that he is always in happy vein. To read his directions and annotations on his pieces is to catch the spirit of his individuality. Two "Free Settings of Favorite Melodies" (*G. Schirmer*), fresh from the press, are delicious. The objects of his attention are Brahms' "Wiegenlied" and Handel's "Hornpipe," from the "Water Music." He has allowed his active imagination to play about these two musical contrasts in a manner that in no way detracts from their original excellence, while decorating them very considerably and building them into piano numbers of elaborate proportions. In a foot-note he tells us that the first was "thought out and written out at Chicago Musical College, July 28, 1922." The second was written out at the same place, but "thought out earlier." Pianists should look into these pieces.

* * *

A Set of "Mood Pictures" for the 'Cello

William Strasser has written four refreshing numbers for the 'Cello in his set of "Mood Pictures," dedicated to Willem Willeke (*G. Schirmer*). There is comparatively little music written for this instrument, but if it were all as good as these pieces mere voluminousness would be of small concern. "Mélancolie" is a finely sustained melody with a rich supporting accompaniment. "Reverie" is well named, but it keeps away from the banality that is so often a part of music that bears this popular title. "Melodie" and "Lamentation" complete the set and are as distinctive in their way as the first two. None of them is difficult technically.

* * *

A Simple Melody That Makes Its Appeal to Singers

popular. It has a pleasant lilt that lingers in the memory. The words, by G. W. Harris, deal effectively with the old refrain, "Because I love you," and are excellently adapted for musical setting (*New York: International Music Publishing Co.*).

* * *

Wilfrid Sanderson Contributes Two Melodious Songs

Among English writers of ballads and songs of lighter type, Wilfrid Sanderson holds an important place. He has a distinct gift as a melodist and knows how to write effectively for the voice. Two recent songs by him, "Be Still, Blackbird!" and "You Along o' Me" (*Boosey & Co.*), are in his happiest vein. The former is a flashing, brilliant bit of music, with a refrain in three-four time that bubbles along and gives the singer good opportunity for vocal display. "You Along o' Me" is in a quieter mood, with a happy melody that has a strong appeal. Both numbers are published in three keys.

From the same press come "The Water-Lily," a Louis XV Love Song, words and music by Kathleen Lockhart Manning, a brief, rippling little fancy that shows imaginations, and "The Song of the Clock," by Rex Burchell, a bright, rollicking song, with a dash of humor. For its refrain it uses the chime melody that is so frequently heard in clocks.

* * *

An Operetta for Female or Mixed Voices

"In Grandmother's Garden" is the title of an operetta by Joseph W. Clokey, with libretto by Alfred H. Upham (*Clayton F. Summy Co.*), that may be sung by a cast of women's voices or mixed voices. It is melodious and bright, with considerable variety in its ensemble numbers, dances and solos. It will appeal particularly to schools and young people generally. The cast calls for two sopranos, two baritones, alto and bass, a dancer, a French doll, chorus and ballet.

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David W. Guion

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Compensation	Medium60
De Ol' Ark's A-moverin'	High—Low60
Greatest Miracle of All	High—Low60
Life and Love	Medium60
Little Pickaninny Kid	High60
Love Is Lord of All	Medium60
Mary Alone	Low75
My Own Laddie	Medium60
Prayer (Sacred)	High or Medium60
Return	Medium50
Resurrection	Medium60
Run, Mary, Run	Medium—Low60
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The Bold Vaquero	High or Medium	1.00

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What Enters Into the True Piano Technique?

Ignaz Friedman Outlines the Factors That Go to Make Up Technical Mastery—Many Modern Works Simply Question of Memory, He Declares—Left Hand Should Be Technically Equal to Right—The Essentials of Artistic Playing—Warns Students Against Over-much Modern Music

By Hazel Gertrude Kinsella

MANY contemporary writers have spoken of "the new technique." But "there is no new technique! Only the one technique," asserted Ignaz Friedman to the writer. One who is a pianist must use the piano to express the message of the music which he interprets, and to do this he must absolutely be the possessor of a technique which will transcend all technical difficulties—such is the kernel of Mr. Friedman's philosophy.

"There are two widely differing views of piano technique, and of these, the 'imaginative technique' is the more diffi-

cult to secure," said Mr. Friedman. "I believe thoroughly in technique, for its own sake, instead of making technical studies of excerpts from standard compositions. Have technique first, then take up the study of the standard compositions. Have all the possibilities of technique 'in the pockets' and thus preserve the freshness of the composition, otherwise it will be played without 'fantasy.' The advanced student should know all the exercises of Cramer, Clementi, and Czerny, and the purely technical exercises of Chopin. I was schooled along these lines and at fifteen years of age knew all the exercises. Then I went to Leschetizky, who took much

delight in my technical preparedness. Often, when the class met, Leschetizky would throw up his arm and shout out in fun, 'Friedman! Come play for us the Czerny Etude, No. 33!'

"One big feature of technical training for young students is this: that they shall always be able to do with the left hand what they can with the right hand. They need not purchase special arrangements of their studies to do this either—simply do it!

"All this stress laid upon technical preparation does not mean, however, that much repetition is not necessary for concert performance of a composition, but the repetition must be thoughtful. There must not be one measure that is

not played musically. The composer is first, but not all. I have a right to put myself into a composition if I do so without offense to the composer, and with good taste. Objective plus subjective equals an artist. The only real music comes from the combination of the best of the artist and the best of the composer."

The De Pachmann Method

That time and growth are necessary to mature the conception of the interpretation of a composition is also the belief of Mr. Friedman. A story is told of De Pachmann, who, having one day charmed his hearers with an exquisite performance of the Chopin Etude in Double Notes, was asked, "How did you learn to do it?" De Pachmann readily and suavely answered, "I will tell you. I went into my room and closed the door. Then I began to practise on that Etude. Every time I played it well I made me a paper-wad, and when I had it all learned, I counted and found that I had 250,000 paper-wads!"

Mr. Friedman had performed this same Etude in concert the day of this conversation, and after discussing the De Pachmann story, he said, "I myself played it for ten years, fully 50,000

[Continued on page 36]

Alice Gentle



N THE CHORUS of Oscar Hammerstein's Opera Company there was a young American girl with dark curly hair, flashing black eyes, a fine voice and an overwhelming ambition, who "hitched her wagon to a star." Night after night she sang in the great ensembles and looked and listened and wondered how long it

would be before she too would sweep out there on the big stage with a surge of applause to mark her entrance. Never for a moment did she doubt that she would do so.



The day came. The opera was Carmen. The Mercedes of the evening took sick. At a moment's notice without any rehearsal the vivacious, alert young chorus girl was called upon to sing the role. She did, and so effectively that there and then the chorus ended for Alice Gentle.



Since that day there have followed triumphs galore for the gifted American, who, incidentally has been entirely trained in this country. Appearances at the La Scala in Milan led to a contract at the Metropolitan which was voluntarily resigned when she realized the long wait it portended before she could sing the roles she wanted to sing. There have been glittering, tropical opera seasons in Havana and Mexico and impressive tours with the Scotti Grand Opera Company and radiant Summers at Ravinia Park and spectacular guest performances with the San Carlo Opera Company and brilliant concert tours and festival appearances, and a constant growing ascendancy over a public that has learned to know what it may expect from this iridescent artist whose ideals are as advanced today as were those of the fluttering ingenue of the Hammerstein chorus who "hitched her wagon to a star."

Exclusive Direction of Catharine A. Bamman 53 West Thirty-ninth Street, New York City

NEW YORK

There is a human and appealing quality about some voices, something that "gets 'em all, large and small." Alice Gentle has that gift.

—Sun

Alice Gentle dominated the performance throughout. Her warm soprano was more than equal to every demand put upon it and her acting was equally satisfactory.

—Evening Post.

CHICAGO

If you have paid attention to Alice Gentle in her four Ravinia seasons you have doubtless gathered that she puts reason into her performances. She is a singing actress as Raisa is one and as Garden is one and as the lamented Termina was one, with a flood of temperament under easy control.

—Tribune.

Alice Gentle fairly hypnotized her audience last night. She could have made us all believe anything. She radiates an almost inhuman magnetism. Well may she be called the tiger lily of grand opera.

—Herald-Examiner

Alice Gentle's Toinette (Le Chemineau) places her upon a pedestal of glory. She invested it with an emotional power that communicated itself to a thrilled public and held it spellbound.

—Evening American.

SAN FRANCISCO

Fortune Gallo's wisdom in selecting Alice Gentle as guest artist was justified on the financial side for the Curran Theatre was sold out. That it was justified on the artistic side was a foregone conclusion, for Miss Gentle has demonstrated here more than once her right to be considered among the best interpreters of Carmen.

—Chronicle.

Women waved handkerchiefs and men in evening dress shouted at her, and the galleries went wild over her magnificent performance.

—News.

SEATTLE

Alice Gentle rapidly winning recognition as one of the greatest of singing actresses electrified a capacity audience.

—Post-Intelligencer.

KANSAS CITY

Her singing was finer than any one had believed it would be possible to hear from a daughter of the United States.

—Star.

BIRMINGHAM

She rose to such heights as are rarely witnessed even by those who have made a business of acting as critics.

—News.





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"from start to finish she held her audience nothing less than spell-bound with attraction. Her voice seemed almost supernatural—one could hardly conceive of it being surpassed today. In beauty and grace it was celestial, in volume and delivery wonderful, and from the point of control and expression the essence of perfection."

—Ottawa Journal, Feb. 24, 1923.

"Mme. D'Alvarez is a true contralto of unique personality and unusual interest. She is gifted with a voice of extraordinary power and range, of a most imposing sonority and a rich musical quality and, moreover, its possibilities of dramatic expression seem to be limitless."—Times, Palo Alto, Cal., Nov. 10, 1922.

"a singer of magnificent voice and one who knows about all there is to know about the noble art of interpretation. No feminine singer of any fame or name who has come to us in the last few years can touch her."—Los Angeles Express, Nov. 21, 1922.

"Mme. D'Alvarez has a powerful voice of ringing quality, great range, and her songs are presented with artistic conception, as well as colored by the wealth of temperament possessed by this singer."—San Diego Union, Nov. 22, 1922.

"Though a contralto, her voice has a great range and its clearness of high notes was particularly noticeable. In her lower tones there was a rich resonance, and her voice and charming personality won the admiration of all."—Hanford, Cal., Sentinel, Nov. 15, 1922.

"Her voice is glorious, illuminated with an inner spiritual light that gave to her presentation of the immortal 'Agnus Dei,' a character that not alone pleased the ear, but excited the emotions."—Portland Journal, Dec. 21, 1922.

"But it is her voice that is well worth all the praise she earns. It has the full, luscious quality of the genuine contralto, and is of tremendous power and wide in range."—San Diego Tribune, Nov. 22, 1922.

"Mme. D'Alvarez has a voice of wonderful richness and sonority, with a wide range and a volume whose limits have yet to be suggested."—Washington Post, Jan. 6, 1923.

"Mme. D'Alvarez is a great artist. There is nothing affectations about her. She is versatile, has excellent command of several languages, possesses an extraordinary personality and she can sing!"—Washington Times, Jan. 6, 1923.

"It was in the 'Agnus Dei' that Mme. D'Alvarez reached her climax. This passionately devout music needs a very real devotional feeling in the singer for its interpretation. And this Mme. D'Alvarez surely possesses."—Portland Oregonian, Dec. 21, 1922.

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BRONISLAW HUBERMAN, violinist, whose recitals have been listed among the important musical events of New York during the past two seasons, was the guest of honor at a dinner given by the Supreme Concert Management at the Hotel Brevoort, New York, on the evening of March 6. The affair was made to serve a double purpose, in that it was in honor of his coming under the management of the Supreme Bureau, and also in token of his sailing for Europe on the following day.

During his stay abroad, Mr. Huberman will be heard in recital and with orchestra in the principal capitals on the continent, opening with a concert in Madrid before the King and Queen, soon after his arrival. This engagement will be followed by engagements in Barcelona, Amsterdam and other cities of Holland, London, Paris, Berlin, and in early October, five appearances with orchestra under the baton of Mengelberg. He will return to America late in the same month to fulfill engagements which are now being booked for him.

AUBURN, N. Y.

March 17.—A general movement to elevate the musical standards in the churches of this city is under way. Enlargements of choirs and efforts to perfect the singing organizations are being made. The most elaborate single advance is the organization recently of a new thirty-voice male chorus to sing

with the regular choir at the First Baptist Church. This group of singers is under the leadership of Harry A. Tidd, organist and choirmaster. The new venture is largely the result of suggestions made by the pastor, the Rev. Harold N. Geistweit. Interest in church musical efforts is reflected in results being attained at the Calvary Presbyterian Church, under the leadership of

Joseph B. Tallmadge, organist, and Charles G. Adams, choirmaster. Special Sunday evening musical services are held monthly. In addition to the regular choir of thirty-five voices, the Mendelssohn Glee Club, with Mr. Adams as director, assists. The Community Orchestra, under the baton of Peter Kurtz, plays additional music. In compiling tentative budgets for next year, several of the Auburn churches have placed a tentative increase for music.

HARRY R. MELARE.

WILMINGTON, DEL.

March 17.—Mischa Elman played to an audience that not only filled every seat in the Playhouse on Feb. 26 but all available standing room as well. He appeared under auspices of the Delaware

Musical Association. Korngold's Suite, "Viel Lärm um Nichts," was the feature of the evening. An audience that overflowed the Aldine Theater greeted the Baltimore and Ohio Glee Club in its seventh free Sunday afternoon concert on March 4 under auspices of the Municipal Music Commission.

THOMAS HILL.

The services of Marie Sundelius, soprano of the Metropolitan Opera, have been secured by the Chamber of Commerce, Corry, Pa., for a special concert to be given there on May 11. This engagement came as a result of Miss Sundelius's successful appearances during the past few seasons in Jamestown, N. Y., which is in the vicinity of Corry. During May, she will also be heard in Pittsburgh, Worcester and in Keene.

UNANIMOUS!

ALBANY KNICKERBOCKER PRESS Mar. 15/23

"Byron Hudson revealed an ample, rich and vibrant voice being especially impressive in the arias which he sang with a satisfying wealth of phrasing and splendor of tone that was impressive."

JOURNAL Mar 15/23

"Possesses a voice of fine lyric quality and sang with great authority and tonal beauty."

TIMES-UNION Mar 15/23

"has a voice of great beauty and sang in a most artistic manner."

NEWS Mar 15/23

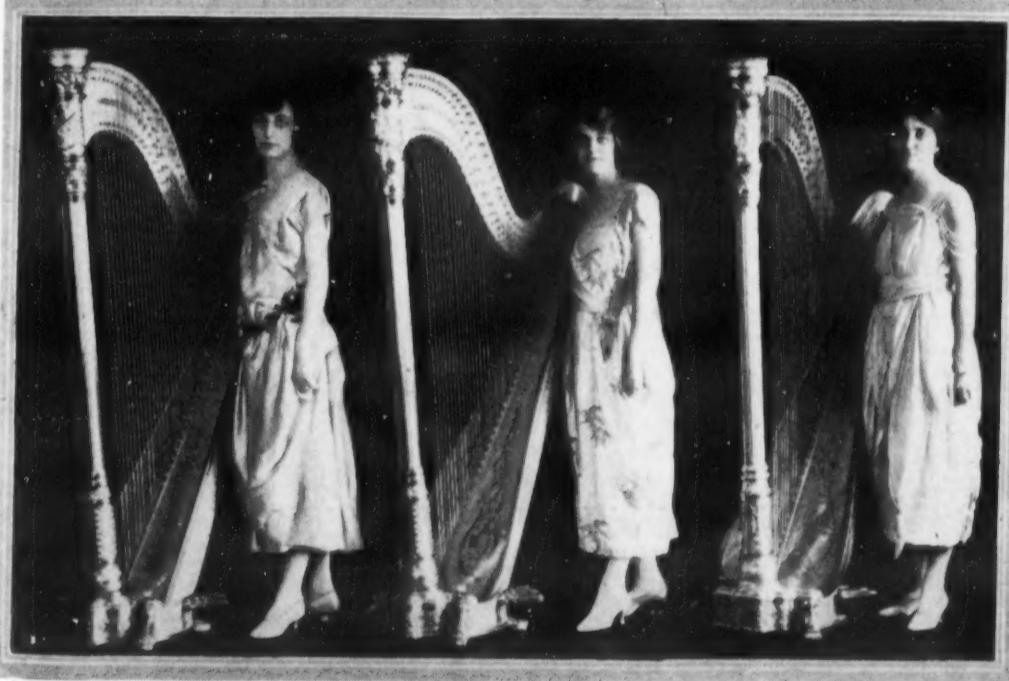
"an added pleasure was Byron Hudson Tenor, who sang with rare musical feeling and real artistry."

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WEEKLY SURVEY OF EUROPE'S MUSIC

Monte Carlo Hails New Gunsbourg Work

MONT CARLO, March 10.—The first performance of the three-act lyric comedy, "Lysistrata," by Raoul Gunsbourg, at the Opéra recently, was an immense success. The music shows an individuality hardly foreshadowed by the composer's earlier works. Although the libretto by M. Gunsbourg is based on the comedy of Aristophanes, it departs from the original to such a degree as almost to be his own invention. The work was finely conducted by Victor de Sabata.

The story concerns *Lysistrata*, a Greek maiden, whose lover is the hero *Herakles*. While he is away at the wars, the mother of *Lysistrata* seeks to marry her by force to the wealthy son, *Leucolophe*. *Venus*, to whom the girl addresses her plaint, urges her to rouse the Greek women to desert their husbands, provided the war does not cease. The measure proves effective, and the heroine is happily united to her warrior.

Yvonne Gall and the tenor Franz impersonated the lovers in the story, and sang the melodious score with ardor and spirit. Vanni-Marcoux made much of the comic part of *Apollon*, a sort of Hellenic *Figaro*, who, as he proclaims, roams over the earth "living the dog's life of a musician!" Marvini sang the fantastic rôle of old *Leucolophe*, and Georgette Caro, a felicitous singer, impersonated well *Lysistrata's* greedy mother. Others in the cast were Nelly Freval, Mmes. Bilhon, Orsoni and Lacroix, and M. Barone.

The work closed with a "ballet of apotheosis," representing the surrender of the weapons of Mars at the feet of

Venus. The solo dancers were Mmes. Nemchinova, Tchernitcheva and Meylach and M. Idzikovsky, who led a combined



From "Gazette Musicale"

Raoul Gunsbourg, Composer of "Lysistrata"

corp recruited from the Russian Ballet and that of the Monte Carlo Opéra.

The première was the occasion of a brilliant gathering. It was given under the patronage of President Millerand of the French Republic, and the King and Queen of Belgium. The proceeds were devoted to the "Union de France." Among the auditors was Prince Louis II, with his children and their suite

London Enthusiastic Over Native Operas

LONDON, March 15.—Nicholas Gatty's opera, "Prince Ferelon," was given on a double bill with Dame Ethel Smyth's "Boatswain's Mate" in a recent performance at the Old Vic. Both composers conducted and the occasion was one of much enthusiasm.

Dame Smyth's opera was amply familiar to local hearers, but the "musical extravaganza" of Mr. Gatty offered a measure of novelty. The work indulges in a species of sly caricature at moments, as when the contrapuntal madrigal without words is at one juncture burlesqued. The March of the Mannequins and a lilting Waltz are other bright passages of the score.

The principal singers were Clive Carey in the title part; Winifred Kennard as the *Princess*; Sumner Austin as a comical *King*, and Cecilia Nono as the *Maid*. The ensemble work at moments betrayed a lack of rehearsal, despite the creditable work of the principal artists.

A revival of Milton's "Masque of Comus," with the music by Dr. Arne, was given in the Inner Temple Hall, with Kathleen Talbot as producer and Susan Lushington as musical conductor. The original poem of Milton in the arrangement by Dalton was used, and an attempt was made to produce the musical work in the manner of the eighteenth century quasi-opera, rather than in the authentic Elizabethan style.

Nitja Nikisch, son of the late conductor, was soloist in a recent concert of the Queens Hall Orchestra under Sir Henry Wood. A novelty given by this organization was a suite of incidental music for "The Blue Bird," by Ilya Satz.

The series of Goossens Chamber Concerts has included a program devoted to modern music at which Respighi's "Tramonto" was given with Marcia van Dresser as soloist. The third of the series was entitled "Song Down the Ages" and had Olga Haley and Hubert Eisell as principal soloists.

Elena Gerhardt was among the more notable recital artists heard here recently, singing Schumann's "Frauenliebe und Leben" and other works, with Paula Hegner as accompanist. Maurice Dambois was another recitalist.

A competitive festival of Elizabethan music, held recently in Kingsway Hall,

enlisted several choirs in programs of some most beautiful music of this period. The festival closed with a concert by the Oriana Madrigal Society and the Westminster Cathedral Choir.

The annual service of the National Welsh Festival, held in St. Paul's Cathedral, drew many auditors. The chorus sang to accompaniments by the Central London Orchestral Society of sixty players. David Richards was at the organ.

At a recent conference between the directors of the British National Opera Company and the Carl Rosa Opera Company an agreement was reached to prevent conflicting dates in the tours of those organizations. It was agreed that the Rosa Company should tour Scotland in the spring and the other company in the autumn.

Give "Giulietta e Romeo" in Naples

NAPLES, March 15.—Zandonai's "Giulietta e Romeo" had its first performance in Naples at the San Carlo Opera House recently. Tullio Serafin led a performance of considerable merit, in which the principal singers were Irma Vigano, the tenor Cingolani, and the baritone Inghilleri. A fine new production of Rossini's "Guglielmo Tell" was also made at the San Carlo, also under the baton of Mr. Serafin. The cast included John O'Sullivan as Arnold; Iva Pacetti as Mathilda; Cigada as Tell, and De Muro as Gessler.

American Engaged for Berlin Opera

BERLIN, March 10.—Ljuba Senderowna, a young American mezzo-soprano of Russian origin, has been engaged by the Staatsoper after a successful appearance in the rôle of Erda in "Rheingold." Miss Senderowna received her training in America under Matja Niessen-Stone, with whom she has studied for three years.

BERLIN, March 10.—Rudolph Reuter of Chicago, pianist, recently gave two concerts in this city, and will be heard in Dresden, Leipzig and Budapest.

AMSTERDAM, March 8.—Under the baton of Karl Muck, former conductor of the Boston Symphony, the first per-

formance in eight years of "Tristan and Isolde" was given here recently with the Concertgebouw Orchestra and a cast recruited principally from Germany. Hélène Wildbrunn of the Berlin Staats-

oper gave a superb performance as *Isolde*. Maria Olzewska was *Brangäne* and Otto Wolf *Tristan*. The performance was staged by Anton Fuchs of the Munich Opera.

Schillings Leads "Mona Lisa" in Madrid

MADRID, March 15.—Max Schillings' opera "Mona Lisa," having its Spanish première at the Teatro Real, with the composer at the conductor's desk, impressed by its stormy realism, rather than by its melodic charm. The first-night auditors voted the Serenade of the first act admirable and applauded the intense climax of the Renaissance story. The composer was called three times before the curtain, in company with the principal singers. These included: Señora Hafgren, who gave a fine characterization of the title rôle, and sang well; V. Rode as the cruel *Francesco*, Señoras Eden and Herrero and Señores Griff, Batteu, Ferré, Laguilhoat, Foruria, Laubenthal and Tanci.

"Yolanda," a one-act opera by the Spanish composer, D. Vicente Arregui, was presented recently at the same theater, which has adopted the policy of sponsoring national art. The music of the work, though of a superior sort and brilliantly orchestrated, is not essentially Spanish in character. The cast included

Congress on Church Music to Convene in Berlin

BERLIN, March 15.—A Congress on Church Music is scheduled to meet in Berlin, Easter week, under the auspices of the Ministry of Science and Art and the Academy of Church Music. A number of authorities in this field of music will attend. Among the choral organizations which will take part in the program, according to preliminary announcement, are the choir of the Academic High School of Music, the Frankfurt Motet Choir and the Berlin Madrigal Chorus. Professor Karl Straub of Leipzig will speak on the "Aesthetics of Organ Playing," and Dr. Müller on Gregorian plainsong.

Bittner's "Pantomime of Death" Has Première in Braunschweig

BRAUNSCHWEIG, March 12.—The first performance of "The Pantomime of Death," a ballet with music by Julius Bittner, was given at the Landstheater here recently. The libretto is fantastic and relates an encounter of *Ninon de L'Enclos*, with a *Sandman*, whose duty it is to wake the dead. Many apparitions dance to music that is written with considerable art. The ballet scored a success.

"Masked Ball" Revived in Berlin

BERLIN, March 15.—Verdi's "Masked Ball" was performed with new investiture at the Deutsches Opernhaus recently, under Waghalter's leadership. Emmy Zimmerman sang the part of *Amelia*, and Peter Jonsson that of *Richard*. The Blüthner Orchestra, under Camillo Hildebrand, an admirable conductor, recently gave a novelty consisting of excerpts from the opera "Die Beiden Narren" by Carita von Horst.

City of Havre Offers Opera Prize

HAVRE, March 10.—A prize of 7000 francs has been offered by the city of Havre for an opera by any French composer who has not had his works given at either the Opéra or the Opéra-Comique in Paris. The operas submitted in the contests must never have been performed. The work taking the first prize will be given at the Municipal Theater here next season.

LIVERPOOL, March 10.—Mozart continues to lead in popularity among the operas presented by the British National Opera Company. At a recent performance of "The Magic Flute" more than 1,000 persons were turned away.

AMSTERDAM, March 10.—Dr. Karl Muck recently led the Concertgebouw Orchestra in a program including Berlioz's "Harold en Italie."

Ofelia Nieto, a sister of Angeles Ottein, and the tenor, Hipolito Lazaro, who received a popular ovation. Ricardo Villa conducted.

Lazaro was heard also in a fine performance of "Rigoletto" in which the leading feminine rôle was sung by Elvira Hidalgo, an artist who recently made her local début with much success.

The Real is preparing Borodine's "Prince Igor" for an early performance. Several Russian artists will be heard in the cast, and the orchestra will be conducted by the noted composer Tcherepnine.

The Philharmonic Orchestra of Madrid gave Rimsky-Korsakoff's "Mlada" Suite, and works of Beethoven, Wagner, Dvorak and Granados, under the capable leadership of Del Valle, in a recent concert.

The Wendling Quartet of Stuttgart was presented in a recent concert under the auspices of the Association for Musical Culture. Alfredo Hoehn, an excellent pianist, was assisting artist in a quintet by César Franck.

Paris Audience Acclaims "Hulla" at Opéra Comique Première

PARIS, March 15.—"Hulla," an Oriental "lyric tale" in four acts, with a libretto by André Rivoire and music by Marcel Samuel-Rousseau, had its first performance at the Opéra-Comique under the baton of Albert Wolff. Principal rôles were assumed by Yvonne Brothier who was heard as *Dilara*, and Charles Friant as *Nurses*. The work won considerable success, being elaborately mounted and enlivened with attractive dance divertissements, which added much to a colorful score. Claudia Muzio was enthusiastically received on her appearance in the title rôle of "Aida" at the Opéra recently. Another artist who has been heard in America this season, Cesare Formichi, baritone, was a member of the same cast, which included also the tenor Bergamaschi as *Radames*. Mozart's "Magic Flute," under the conductorship of Reynaldo Hahn, continues to give proof of a general revival in Paris of esteem for this composer's works. At a recent Pasdeloup concert, Mario Versepuy presented a work for soloist, chorus and orchestra, based on Psalm 129, "De Profundis Clamavi," which had melodic appeal, as sung by Mme. Brothier and the Chanteurs de Saint-Gervais. Serge Prokofieff was the soloist in his Third Concerto.

Uproar at Naples Futurist Concert

NAPLES, March 10.—F. T. Marinetti, the promulgator of musical futurism, gave a talk before an audience in the *Salone degli Illus* recently. Franco Casavola, futurist composer, played some of his works, which led to a furious verbal battle between his partisans and adversaries. Those in charge of the concert managed to overcome the uproar and the program was concluded.

LINZ, AUSTRIA, March 12.—A recently discovered composition for woodwinds by Franz Schubert was performed for the first time here by the Vienna Opera Orchestra of Woodwinds. It is in the form of a minuet and is scored for two oboes, two clarinets, two horns and two bassoons. The piece was written in Schubert's seventeenth year.

GRAZ, March 10.—Richard Strauss conducted his "Elektra" and "Salomé" and two programs of orchestral music at the recent Strauss festival here. Gutheil-Schoder and Paalen, singers from the Vienna Opera, sang respectively the title rôles of the two operas.

MADRID, March 12.—A series of popular concerts given under the auspices of the Centro de Hijos of Madrid by an orchestra conducted by Señor Frances, has met with enthusiastic support.

LAMBERT MURPHY

TENOR



The Cincinnati Musical Festival Association has engaged Lambert Murphy for the coming Spring Festival, which makes the fourth consecutive Cincinnati Festival at which this artist has appeared.

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Musical America's Open Forum

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America Should Nationalize Her Art, as France Has Done, Musician Urges

TO the Editor of MUSICAL AMERICA:

I Having read in the issue of MUSICAL AMERICA for March 10 about the prospects of our having an American orchestra made up solely of American-born musicians, I cannot help registering my hope that the people back of this project will succeed in creating a fine organization, worthy of comparison with our already established orchestras. This, it seems to me, would be no mean task, as at present we have the high-salaried "aces" of the world at the head of string and wind departments in our orchestras. If we are to have American national art in music, the formation of this American orchestra will be a very important step.

Art should be, and always has been, nationalized in its cultivation. In music the elementary songs and dance forms were expressions of the people and their habits. The governments of the great musical countries, such as Germany, France, Italy and Spain, through decades have come to realize it, and therefore not only protect art but also nationalize it.

As an example I may mention France. France stands on the highest pedestal in many expressions of beautiful things in life, and together with the other countries above mentioned can be taken as an example to be studied. Foreigners are treated nowhere more courteously than in France. Nowhere are they more welcomed and made to feel at home. They have wonderful schools for foreigners in every department of life—even boarding schools for the tender young to be sent to far away from home and country, where the parents are sure exquisite care will be given their young ones both in education and social finish. One meets these little groups of English and Swedish boys and girls or other nationalities out for an afternoon on the River Seine or in the forests of St. Germaine or St. Cloud attended by their school mistresses, enjoying the bracing sunshiny afternoons which are so familiar in Paris.

In music the wonderful result of French artistic endeavors is not a little due to nationalization. Paris boasts many fine orchestral organizations and they are all, and rightly, I say, very nationalistic. The Pasdeloup Orchestra is not open to foreign musicians at all. The Lamoureux Orchestra is also closed completely to foreigners. The Colonne Orchestra has an old law in its charter allowing ten per cent foreigners, but they are never engaged. The Opera-

Comique is rigidly closed to foreign musicians. The Opera goes even so far as to exclude nationalized Frenchmen, and only accepts Frenchmen born on French soil. All orchestras other than symphonies are allowed a maximum of ten percent foreign element.

Another fine organization for the culture of French national art is the little "Concerts Touch" Orchestra, conducted by the famous cellist, M. Touch. This little orchestra of about twenty highly trained musicians gives concerts daily in an artistic little hall situated on the Boulevard Strasbourg. The price of admission is within easy reach of all and the organization is endowed by the City of Paris. It performs the finest works big and small, trios, quartets, quintets, symphonies arranged for twenty players, and has soloists with orchestral accompaniment and alone. This is also purely French and not within reach of the foreign artist. A marvelous inspiration to French artists!

In Paris there has been formed a great protective organization for French composers, the "Society of French Composers." It levies a lawful tax on concerts and theaters of every description using music, and through a very intricate controlling system exact money credit is given to every member of the society for the number of times his music is performed.

Every instrumentalist, besides playing, strives to become a composer also and be eligible to the Society of French Composers, and hence to draw royalties from his works whether they are moving picture marches or symphonies. The surest way in Paris to become popular is to play French music, and as the music publishers must join hands with the composers for their common benefit, no foreign composers can get works accepted for publication except perhaps at their own personal expense.

There is perhaps no better way to show how young our country is in American music than to realize how impossible it would be to apply these same conditions here. We need many good men over here, not in New York City where our present musicians' union does not protect us at all in our overcrowded condition as the American music center, but all through this great and wonderful country in the new theaters and auditoriums springing up everywhere. The more the better.

I could give many other side-lights on music in Paris, such as the protection afforded young musicians of the National Conservatoire, whose first prizes and diplomas allow them to engage in the first struggle beyond their student years with a stout heart and public consideration. A first prize of the Paris Conservatoire is really a stamp of excellence and theater managers, café owners and symphony managers all seek to have "First Prize" organizations.

If the great men of France in past decades by the strength of their genius and foresight have made Paris the attraction to the world it now is, it is but just that their children should be afforded some protection against the thousands of foreign artists who seek the pleasure of living there. The cultivation of National Art does not hinder great minds from rendering due homage to foreign intellect. Many foreign geniuses have become famous in Paris when they were not recognized in their own country. Also the Paris concert programs feature most of the classical Russian and German composers.

Meanwhile, while waiting for our National Conservatory of the Arts, our municipally endowed symphony orchestras, our "Society of American Composers" and other American artistic institutions of the future, let us hail the attempt at an American National Symphony with a ringing cry of cheer like that for the launching of a dreadnought, as the event is far greater in importance.

The grandchildren of the foreign artists now so welcomed in America will in all probability be the fine material

from which our future American symphonies will be formed.

PAULO GRUPPE.

New York, March 13, 1923.



Radio Audiences and the Organist

To the Editor of MUSICAL AMERICA:

I believe we have come to the time appropriate to discuss the effect of radio on music that will be offered the public by composers. It seemed to me reasonable to assume that composers who are experiencing the thrills incident to performing to invisible audiences would have their inspiration in some way colored by these new conditions. To test out this idea I secured an interview with a Southern composer, C. E. Sheldon of Atlanta, Ga., who, for nine years, has appeared every Sunday and played the organ at Atlanta Auditorium before large and appreciative audiences. These concerts now are being broadcast by a local paper, the Atlanta Journal, and with their elaborate equipment reach an audience that may be found at almost any distance, occasionally reaching foreign countries.

Does this man think that playing exclusively to the invisible audiences will change his style? Does this invisible audience give him the inspiration to change his style of composition? Does he feel a different relationship created between artist and audience? He rather startles the interviewer by promptly answering, "the change in style is slight." Mr. Sheldon says that the massive tones do not carry so well as the lighter ones, and that the demands made by the radio are causing him to do away with the massive, thundering chord-power of the organ. He finds himself employing his thumb, bringing about the parts as if playing separately, as an orchestral quartet. He points out that the organ is coming into a symphonic form. The pedal work is greater than ever before, not just that deep "growling" bass, but a beautiful action full of individual tone quality. He contends that, although the composer will not change his style in writing, there will be a change in transcription and a marked change in interpretation.

Mr. Sheldon believes the radio will be the great purifier of the popular mind. For with a radio in almost every home, a "listening in" on the "best" will open the vision to the beauties; cultivated taste will make a demand for the beautiful.

To those playing to these invisible audiences comes the thrill of boundless territory. "Here today I saw," said Mr. Sheldon, "an audience of less than 200, but I know that in Atlanta alone more than 50,000 were hearing me. Beyond there is no way to calculate the number, for I have had letters from all parts of the United States, Canada, Alaska and Panama Zone. I feel closer to my invisible audience than I ever do to the visible. In the invisible audience lies the thrill of playing the grandest of all instruments."

After all is the change slight? Somehow I am impressed with the idea that, if composers and performers will tell us the kind of inspiration they get from invisible audiences, we perhaps will bring to the columns of MUSICAL AMERICA a discussion of interest.

HELEN KNOX SPAIN.
Atlanta, Ga., March 7, 1923.



A Tenor's Indorsement

To the Editor of MUSICAL AMERICA:

There recently came to my attention the editorial published in the issue of MUSICAL AMERICA for Dec. 30 last, which reads exactly as follows:

"Writers, teachers and theorists, including some who doubtless have turned their observation of the king of tenors to practical and valuable service, have made free use of the fame of the late Enrico Caruso until it is difficult to draw a line as to where illegitimate trading on his name begins. During his lifetime, Caruso indorsed no teacher, no method, no set of exercises, in any public statement."

Your statement rather surprises me, for the reason that you should know that your own esteemed magazine has been publishing for some time the following indorsement of the late Enrico Caruso, which he wrote to me on Dec. 14, 1914:

"Knickerbocker Hotel,

"New York City, Dec. 14, 1914.

"DEAR MR. CORRADETTI:

"I have heard your pupils, Carmen Garcia-Cornejo and David Silva, and am pleased to state that their tone production and style are according to the best Italian *bel canto* traditions. Their breath control is that of almost matured artists.

"I wish to congratulate you upon your success as a vocal teacher, and with best regards, I am

"Very truly yours,
ENRICO CARUSO."

If there is any doubt about the authenticity of said indorsement, I beg you kindly to call at my studio, and I will be only too glad to show you the precious autograph of the great tenor.

Yours truly,

F. F. CORRADETTI.
New York, March 5, 1923.

Coué—and Others

Dear Mephisto:

In a recent issue of MUSICAL AMERICA there appears an article by Mrs. J. M. Guilliams on Coué and auto-suggestion. She credits the statement to MUSICAL AMERICA that Coué is the first to put auto-suggestion into practice. Among other things she says: "It is unaccountable to me that well-informed people do not know that Sydney Weltmer of Nevada has taught and practised auto-suggestion with brilliant success for over twenty-five years."

I am sure that if Mrs. Guilliams will read the statement made by Coué himself she will find that he does not claim the distinction of being the first exponent of auto-suggestion. He does not claim to be a healer, but simply points out the road to the individual whereby he may bring health, happiness and success to himself through auto-suggestion.

I do not remember MUSICAL AMERICA making so definite a statement that Coué is the first to put auto-suggestion into practice, but if so, I am sure the meaning was that Coué was the first to bring to the attention of the public at large the good that can be worked by self-suggestion.

She further says: "Why we should 'fall' for this Frenchman when the ideas he is using originated years ago in India, were vaguely expressed here years ago by Emerson, and finally put into active practice here with a modern adaptation by Sidney Weltmer, I cannot understand."

Why shouldn't the public "fall" for a man who brings a message of good cheer, happiness, health and success, even if it has been used before? The world needs it badly enough, for there are too few people who have any thought of humanity at all. What if Coué has not helped some; if he has helped thousands, he will at least leave the world better than he found it, and thereby fulfill his duty to the Universe. FREDERIC TILLOTSON.

Boston, March 5, 1923.

To the Editor of MUSICAL AMERICA:

Let me express my appreciation of Mr. Freud's work in bringing music before thousands as he has done by his masterful lectures. His cause is the greatest in the world. The need of music, and especially singing, is most convincing. It is the balance wheel of the mind and most conducive for health as well. I am always happy to get the news of the Alliance work.

ADELAIDE GESCHEIDT.
New York, Feb. 5, 1923.

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"Nothing was difficult for him. There was a warmth of feeling and often a delicacy of conception, to which that marvelous technic was merely tributary."—Chicago News, Jan. 24, 1923.

OF HIS GREAT ART

"He is an expert workman who stops at no task requiring perfection of finish or endless might of arm, and there were moments in his playing last night which were breathtaking for a lightning command which sacrificed not an ounce of weight and solid power. The truer nature of his art is reflected in his tone, exquisitely polished, glittering with beauty, and filled with a melting and unconscious poetry."—Chicago Journal, Jan. 24, 1923.

"The hearers were held under the sway of his superb playing from the beginning of the program until the last echoes of the final encore."—Delaware, Ohio, Gazette, Jan. 19, 1923.

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"The artists have reached a pinnacle of perfection in their offerings, an almost incredible unity of tone color and nuance, and they play with an ease and fluency that borders on the uncanny, making light of technical difficulties in a manner probably unparalleled on the concert platform today. And in his solo numbers Mr. Lhevinne gave an astounding display of virtuosity that provided the most seasoned concert-goers with a new thrill."—New Orleans Times-Picayune, Feb. 18, 1923.

"As duettists they displayed a remarkable ensemble in unanimity of attack and phrasing, with a technical brilliancy that fairly scintillated with its glittering scales and crashing chords."—Cleveland Press, Feb. 15, 1923.

"At all times there is the most perfect synchronism in their work. Their playing is fused to so delicate a nicety that individuality is completely submerged. To close one's eyes and listen is to meet the effect of hearing but a single instrument in all the splendor of orchestral grandeur."—New Orleans Item, Feb. 19, 1923.

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Norden Forces Give Memorable Performance of "Hora Novissima"

READING, PA., March 17.—The Reading Choral Society gave a memorable performance of Horatio Parker's "Hora Novissima" last Wednesday evening, assisted by about fifty members of the Philadelphia Orchestra and by four soloists from New York: Grace Kerns, soprano; Nevada Van der Veer, contralto; Reed Miller, tenor, and Fred Patton, baritone. The society, which is under the direction of N. Lindsay Norden of Philadelphia, is one of the finest choral organizations of the State of Pennsylvania, or for that matter, of the United States. It numbers about 250 voices and is the dominant musical organization of Berks County.

Musically, the organization has attained a high level of excellence. The balance of the several parts is excellent and the tonal quality is very fine. Mr. Norden is a specialist on a capella singing and has trained the society until it has the ability to preserve the pitch absolutely. This was shown in the unaccompanied chorus of the second part of "Hora Novissima," which was not only beautifully sung but without the slightest deviation from pitch.

The high point of the performance was reached in the great double chorus which opens the second part of the work. The chorus paid great attention to the dynamics of the music, with the result that the crescendos and diminuendos—the last probably the most difficult of all ensemble effects—were exquisitely done. In the last number of the work, for chorus with the four solo voices and a very heavy instrumentation, the work of the choral ensemble was especially fine. All through the composition the members of the chorus distinguished themselves.

The work of the soloists was also noteworthy. Grace Kerns' voice is of beautiful quality and is especially fine in the upper register, while she has the faculty of singing perfectly in tune. Mme. Van der Veer had only one important solo in the work, but it is the one point of the



N. Lindsay Norden, Conductor of Reading Choral Society

composition where the dramatic element enters strongly. She took full advantage of the possibilities of the solo, which was sung very beautifully. The high point of musical inspiration of "Hora Novissima" comes in the tenor solo in the second part, and this was beautifully sung by Mr. Miller. It is lyric rather than dramatic, but is admirably adapted to Mr. Miller's style of singing, and he took the closing note of the solo with a full chest tone, making the end very effective. Mr. Patton has just recovered from a severe illness, but this was not apparent in the manner in which he sang the solo baritone part. He disclosed great tonal beauty as well as power in the first solo number of the work, which gave him his best opportunity.

"Hora Novissima" was performed in Reading eleven years ago under the direction of Horatio Parker himself, so

that the very large audience which heard the performance of Wednesday had a severe basis of comparison. In Wednesday's performance, Mr. Norden used the score which was used in New York at the first performance of the composition almost exactly thirty years ago.

Much of the success of the Reading Choral Society is due to Edward H. Knerr, its president and for a number of years its conductor. Mr. Knerr is not a professional musician but is a great lover and a close follower of music in many phases. Under his direction the organization grew steadily in ability and prestige until he had brought it to the point where it demanded more time than his business interests would permit him to devote to it. Then the directorship was turned over to Mr. Norden of Philadelphia, but Mr. Knerr consented to retain the presidency, from which office he has done notable work in making the organization one of the great musical bodies of Pennsylvania.

S. L. LACIAR.

READING, PA.

March 17.—Alfred Cortot, eminent French pianist, appeared lately before a capacity house at the fifth concert in the Haage series at the Strand Theater. The Cortot piano version of a violin concerto by Vivaldi was an interesting number. Mme. Galli-Curci made her second appearance here under the direction of George D. Haage. The Strand Theater was filled with an audience which heralded the prima donna with enthusiasm. Manuel Berenguer, flautist, assisted the soprano and was also heard in some effective solos. Homer Samuels' accompaniments were artistic in every detail.

WALTER HEATON.

JENKINTOWN, PA.

Arrangements have been completed for the summer normal course given by the Philadelphia Conservatory of Music under the auspices of the Art Publication Society at Beechwood School. The project is an extensive one and the course will continue for four weeks, from July 5 to Aug. 2. D. Hendrik Ezerman, Arthur Edward Johnstone, Hilda A. Forsberg and Ruth E. Carmack are among the teachers who will give personal instruction.

HAIL YOUNGSTOWN CLUB

American Glee Singers Show Marked Advance—Visitors Heard

YOUNGSTOWN, OHIO, March 17.—The progress made by the American Glee Club, which was organized early last year, and is conducted by Ralph M. Brown, was shown in a concert at the Brown Memorial M. E. Church on March 9. The club, which comprises eighty-five singers, representing ten nationalities, sang with admirable effect, and was warmly applauded. Among the features of the program were Protheroe's "Night of a Star," which the singers will give at an eisteddfod in Philadelphia on May 19; Buck's "Vocal Combat," German's "O, Peaceful Night," and DeRille's "Destruction of Gaza." Dorcas Evans, contralto; Marion Lee, tenor, and the American Glee Octet shared in the honors of the evening.

Edwin Arthur Kraft of Cleveland, organist, gave a recital in St. John's Episcopal Church on March 5. This was the second of a series arranged by the vestry to give the public an opportunity to hear the Skinner organ installed late in 1921, and the first was given by Karl Heinroth some weeks ago. Mr. Kraft, who was the artist in the recital dedicating the organ in November, 1921, played in his present program a Bach Fantasie and Fugue and the same composer's Air from Suite in D, Mozart's Minuet in D; the Allegro Maestoso and Adagio from Mendelssohn's Sonata No. 1, Op. 65; a March by Guilmant, and other numbers by Kinder, Hollins, Vierne, Torres, d'Evry and Hadley. His artistic playing was warmly appreciated by a large audience.

Ruth St. Denis, Ted Shawn, and the Denishawn Dancers were greeted by a capacity audience at their first Youngstown performance at the Park Theater on March 7. This was the closing event of the Monday Musical Club's Artist Series for this season.

BLANCHE E. RUSSELL.

LAWRENCE, KAN.—Iliff Garrison, teacher of piano in the University of Kansas School of Fine Arts, appeared in an interesting program in Fraser Chapel on March 6. He won the approval of an audience of more than 800 persons.



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Master Institute Augments Faculty for Summer Term

An extensive summer session has been planned for the Master Institute of United Arts in New York. Opening on June 25 and lasting until Aug. 4, the six weeks' term will include normal and master courses as well as private instruction in all branches of music and the other arts. In piano, the classes will be under the supervision of Maurice and Sina Lichtmann, now well-known in America, and formerly associate teachers of Leopold Godowsky at the Vienna Meisterschule, and later in America. An especially strong vocal department has been enlisted for the summer session, including Alberto Bimboni, J. Bertram Fox, Anne Stevenson and H. Reginald Spier. Miss Stevenson is well known as the exponent of the Emilio Belari vocal method, and has had many successes with her students. Mr. Bimboni, known as teacher, conductor and composer, was long assistant to Vincenzo Lombardi and Ceccherini, teacher of Tetracci, and was conductor with a number of important opera companies. Mr. Fox was formerly assistant teacher to Victor Maurel, with whom he studied. As a composer, his songs have been sung by practically all the leading singers and his choral works have recently been given by the St. Cecilia Club and the Schumann Club. Mr. Fox's studies in composition and piano were pursued under Max Spicker. Mr. Spier has long been successful as a vocal teacher and coach, having been associated with such artists as Werrenrath, Van Dresser, Cotogni and others.

William Coad, Australian violinist, will conduct the normal and master classes in the violin department. His studies were pursued under César Thomson and Achille Rivarde. Before coming to America, Mr. Coad was professor at the New South Wales Conservatory and was concertmaster and soloist with the Symphony in Sidney, under Henri Verbrugghen. In the theory department, the summer session will include courses specially designed for teachers and advanced students. A new addition has been made in Eduardo Trucco, student of Rinaldi, Rossi, Matteli, who was a teacher in Milan from 1889 to 1903 and professor of composition for ten years in the National Conservatory of Mexico. He is also composer of several operas and symphonies performed under Toscanini, and is an able critic and musical editor.

The solfège and ear-training work will be under Mme. C. Trotin of Brussels



Musicians Who Will Teach at the New York Master Institute of United Arts Next Summer. Left to Right: William Coad, Teacher of Violin; Sina Lichtmann, Teacher of Piano; J. Bertram Fox and Alberto Bimboni, Teachers of Singing

and Paris, former teacher in the Von Ende School, and also under Margaret Anderson, graduate of the Ellison White Conservatory in Portland and of the Institute of Musical Art in New York. A ballet course for teachers is to be held by Rosa Mundi of the Metropolitan

Opera, one of the best known teachers in her field and especially successful in corrective work. The course in theater decoration is to be given by Edward J. Wimmer, formerly associated with the Royal Opera House in Vienna.

The session will also include courses

in painting, Dalcroze eurythmics, interior decoration and modern design and applied art and drama, and will also have in its faculty such names as Mary Fanton Roberts, William Virick, St. Clair Bayfield, Max Drittler, Chester Leich, Mathilde Trucco, and others.

YOUNG CHORISTERS JOIN IN CONCERT IN SEATTLE

University Glee Clubs Unite Forces—Hofmann Appears in Recital—Other Events of Week

SEATTLE, WASH., March 17.—The Glee Clubs of the University of Washington, Seattle and Washington State College, Pullman, presented a joint program on Feb. 23 at Meany Hall. Ruth Bradley Keiser, a member of the State College faculty, proved an efficient pianist in her playing of the Liszt Tarantella as the assisting soloist. Other solo numbers were given by William Just, violinist; Lanta Krider, bass; Clay Bernhard, baritone, and Delmar Ruble, baritone. The clubs sang under the leadership of Irving M. Glen, Seattle, and F. C. Butterfield, Pullman.

Josef Hofmann, pianist, whose concert was given under the auspices of the Women's League, University of Washington, was among the principal visiting artists recently, playing on Feb. 21 at Meany Hall, University campus. Naturally Mr. Hofmann's visit was an event of which most pianists took advantage.

The concert of Carl Gantvoort, baritone, at the Cornish Theater, on Feb. 20 proved an interesting occasion. Mr. Gantvoort is the son of Arnold J. Gantvoort, dean of the Cornish School faculty, and has appeared successfully in a number of operas. He was assisted at the piano by John Hopper. The joint recital of Judith Poska, violinist, and John Hopper, pianist, who were presented by Bernhard Perboner on Feb. 19, gave an opportunity for two talented young musicians to be heard. They gave the Beethoven Sonata, No. 1, in D Major for violin and piano, and a number of smaller numbers.

The monthly musicale under the auspices of the Women's University Club, arranged by Helen Ferryman for Feb. 22, enlisted the services of the University of Washington Women's Ensemble, conducted by Dean Irving M. Glen and of Eugene Field Musser, pianist and member of the Cornish School faculty; Ada Tilley, soprano, and Louise Dow Benton, violinist, both members of the University of Washington faculty.

WALLA WALLA, WASH.

March 17.—Ethelynde Smith, soprano, appeared in recital under the auspices of the Mu Phi Epsilon Chapter at the Whitman Conservatory of Music recently. Charming both in voice and personality, Miss Smith won her audience and was obliged to respond to many encores. In the group of four English songs, "The Grey Wolf," by H. T. Burleigh, was especially interesting, as was also "The Spinning-Wheel Song," which is dedicated to Miss Smith by the composer, Fay Foster. The last group of five children's songs was daintily and cleverly sung.

DALLAS, TEX.

March 17.—Jascha Heifetz, violinist, aroused much enthusiasm at the Fair Park Coliseum when he played lately before approximately 2000 persons. Seldom has an audience here been so demonstrative. Mr. Heifetz was compelled to play five encores. Samuel Chotzinoff was the accompanist. The concert was under local management of Harriet Bacon MacDonald and Mrs. Wesley Porter Mason. CORA E. BEHRENDTS.

SAN ANTONIO, TEX.

March 17.—A music memory contest, to continue four weeks, beginning March 1, is being held here for children in the

fifth, six and seventh grades, under the sponsorship of the Mozart Society, with David L. Ormesher, conductor of the chorus, as chairman. Individual prizes will be awarded and all winners will be guests at the evening concert of the St. Louis Symphony, which will appear here under the auspices of the Mozart Society April 5. The San Antonio Musical Club presented a group of members at the regular monthly musicale, Feb. 26. Walter Romberg, violinist, was a guest soloist, playing a movement of the Tchaikovsky Concerto and Sarasate's Intermezzo and Tarantelle. Mrs. Fred Jones sang an aria from Rossini's "Semiramide" and a group of modern composers. Clara Duggan Madison, pianist, was also heard. A luncheon was held in honor of Mr. Romberg Feb. 26 at the St. Anthony Hotel. A program arranged by Mrs. Oscar Fox presented Mrs. Edward B. Flynn, soprano; Mrs. William Noble, violinist; Mrs. E. P. Arenson, reader. The monthly Round Table luncheon of the Tuesday Musical Club, with Mrs. Jesse Oppenheimer as chairman, presented Grace Miller, pianist; Harry Schwartz, baritone; Mrs. Edward Flynn, soprano, and Georgia Brassell, pianist.

GENEVIEVE M. TUCKER.

TUCSON, ARIZ.

March 17.—Mrs. Ernest Upshaw, soprano, and Heloise McBride, pianist, local musicians who have obtained their training entirely in Tucson, appeared in recital under the auspices of the Musical Club recently. University week in the city will be observed with contests in the music department of that institution. The Glee Club will lead in the event and prizes will be given for the best choral groups of men and women. Mozart's "Così Fan Tutte" was given as one of the Artists' Course presented by the Saturday Morning Musical Club. The performance was heartily liked by a large audience gathered in Safford Auditorium.

LOIS ABBIE CORNELL.

Joy Sweet Sings in Raleigh, N. C.

RALEIGH, N. C., March 17.—Joy Sweet, contralto, was heard in an enjoyable recital in St. Mary's Auditorium on the evening of March 1. Her program included arias by Meyerbeer, and songs by Schindler, Arensky, Tchaikovsky, La Forge, Basset and others. She was accompanied at the piano by Katherine Margeson, who was also heard in a solo number.

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CINCINNATI CLUBS SPONSOR CONCERTS

Reiner Heard as Pianist with Quartet — Conservatory Forces Give Programs

By Philip Werthner

CINCINNATI, March 17.—The Musicians' Club sponsored an interesting program at its monthly meeting on March 10, which was attended by many members and their guests. Karl Kirksmith, 'cellist, was the soloist, with Romeo Gorno at the piano, in Boellmann's "Variations Symphoniques." The artist played with beautiful tone an unaccompanied Sarabande by Bach.

The Culp String Quartet, consisting of Mr. Culp, Ernest Pack, Carl Wunderle and Walter Heermann, gave a concert in the Woman's Club Hall on March 10. They played Quartets of Haydn and Ravel and a Brahms work, in which the assisting pianist was Fritz Reiner, conductor of the Cincinnati Symphony, who proved a pianist of considerable ability. The concert was well attended. A reception followed, at which Mrs. B. B. Nelson, the club president, and Mrs. C. P. Taft presented the guests to Mr. and Mrs. Reiner.

The Mu Phi Epsilon honorary musical sorority, which is represented here by the Alpha and Upsilon chapters, gave a concert at the Conservatory of Music on March 12, with the Alumnae Club. The program consisted largely of works of American composers, represented by Paul Bliss, Louis Victor Saar, Elizabeth Cook, Louise Snodgrass and Wilson Rich. Miss Cook, who is a member of the Conservatory faculty, also contributed to the program as pianist. Anna von Unruh and Margaret Powell sang numbers, and were encored. Jemmie Vardeman played the Strauss-Schulz-Evler's "Blue Danube," and W. S. Sterling led a chorus of girls from the Sorority in a number of American compositions. After the concert a reception was given, at which Bertha Baur presided.

The eighteenth of a series of Sunday afternoon concerts was given at the East High School on March 11. The program was given by the Men's and the Girls' Glee Clubs of the University. Burnett Tuthill, the new manager of the Conservatory of Music, was the conductor. Solos were given by S. Morgenstern, Dorothy Richards and Elizabeth Cook.

The Conservatory Orchestra, under Modest Alloo, gave an interesting program on March 13. The soloists with the orchestra were Lloyd Miller, who played a Grieg Piano Concerto, and Gladys Fried, who gave the "Fantaisie on Russian Themes" by Rimsky-Korsakoff. The Conservatory Chorus of 100 mixed voices sang Brahms' "Song of Destiny," under the leadership of Mr. Tuthill.

Mrs. R. Sayler Wright gave a song recital at the Conservatory on March 8. A program of songs by Bach, Franz, Wolf, Strauss and modern French and American composers was given.

The College of Music Orchestra, led by Adolf Hahn, gave a concert in the Odeon on March 15. George Segers, baritone, was the soloist. Incidental solos were

played by Dorothy Robb and Milton Dockweiler, violinists, and Helen Roland, 'cellist. A work, "Theme and Variations," by Sidney Durst, professor of composition at the College of Music, was on the program.

On the same afternoon Marcel Dupré, organist of Notre Dame Cathedral in Paris, gave a program at the East High School auditorium. The remarkable musician gave an improvisation on themes submitted by Cincinnati musicians, including a fugue upon a theme furnished by a local organist, Sidney Durst. The concert was given under the auspices of the Southern Ohio Chapter of the American Guild of Organists.

A "Young People's" concert was given by the symphony under Mr. Reiner, at Emery auditorium on March 7. It was well attended by children and a sprinkling of grown-ups, who enjoyed the elucidatory remarks of Thomas J. Kelly and the musical numbers by the orchestra.

The Hyde Park Musical Club and the Norwood and the Clifton Musical Clubs recently gave programs of numbers that will be sung at the Jubilee May Festival.

The advanced pupils of Lino Mattioli, voice teacher at the College of Music, gave a recital composed largely of operatic numbers on March 1.

COLUMBUS HAILS QUARTET

Ziegler Players Appear in Ohio City—Visiting Artists Heard

COLUMBUS, OHIO, March 17.—The Ziegler String Quartet played for the first time on March 4, and in an interesting program proved itself an admirable organization. It is hoped that the quartet will be heard here often.

Ignaz Friedman was presented in a piano recital at Memorial Hall on March 2. His program included Schumann's "Carnaval," Busoni's transcription of the Bach Chaconne, and Chopin and Liszt groups, and he confirmed the fine impression he made last year, when he appeared in recital with Carolina Lazzari.

The Denishawn Dancers paid their first visit to Columbus on March 8, and aroused great enthusiasm. "Xocytyl," the dance-legend staged by Ted Shawn, was a feature of the program, and Miss St. Denis' Oriental numbers were also particularly attractive.

The Saturday Music Club gave its fourth annual concert at the Deshler Hotel on March 5. The following members took part: Lorine Kilworth and Frances Beall, pianists; J. Howard Sher, violinist; Martha Hinckley, contralto, and a trio comprising Catherine Zettler, violin; Alice Rohe, 'cello, and Elizabeth Ferguson, pianist. The guest artists were Eileen Pettit Collmer, violinist, and Charlotte Hunter Edwards, contralto.

Lillian Wood, violinist, and Florence Paynter, pianist, pupils of Earl Hopkins and Frank R. Murphy, appeared in a recital at the Deshler on March 7. Miss Wood played the Mendelssohn Concerto, Corelli's "La Follia" and a miscellaneous group, and Miss Paynter was heard in a group of Mozart, Schumann and MacDowell numbers and Weber's "Concertstück." In the "Follia" and "Concertstück" the soloists had the assistance of a string orchestra conducted by Mr. Hopkins. The program was effectively interpreted. Frances Beall was an excellent accompanist for Miss Wood.

EDWIN STAINBROOK.

LOUISVILLE, KY.

March 17.—Reinald Werrenrath, baritone, was the artist giving the last of the Korsair series of concerts at the Auditorium under the direction of P. S. Durham. The artist presented a program ranging from Brahms' lieder to Negro spirituals and he was equally successful in all his numbers. Harry Spier was the accompanist.

ROBERT N. THOMPSON.

CHAPEL HILL, N. C.—Mrs. H. D. Learned, soprano; Mrs. P. H. Winston, pianist, and Carl Wiegand, violinist, appeared in concert lately in the High School auditorium for the benefit of the Service League of the Episcopal Church.

Marguerita Sylva, mezzo-soprano, achieved an unusual success in a recent recital in Richmond, Va. She will spend the month of March and the first ten days of April on a tour through the South and in Havana.

NOTABLES ILLUMINE DETROIT'S SCHEDULE

Jeritza, Schmitz and Ivogün Visiting Stars—Symphony in Fine Programs

By Mabel McD. Furney

DETROIT, March 17.—One of the best local musical events in many moons was the local début of Marie Jeritza, Tuesday evening, March 13. More than 4000 persons packed Arcadia Auditorium to welcome the soprano. At first Mme. Jeritza seemed to be affected by nervousness, but it in no wise hampered her vocal efforts. Interest centered in an aria from "Die Tote Stadt," but, while this was effectively delivered, the Schumann "Widmung" quite eclipsed all of the other numbers in the German group. The "Suicidio" aria from "Gioconda" and an excerpt from "Thaïs" gave a hint of the singer's dramatic powers and displayed advantageously the superb quality of her voice's lower register. The audience clamored for encores which Mme. Jeritza supplied bountifully and the evening proved a triumphant close for the Philharmonic-Central course. William Wolski played several violin numbers and was warmly received. Walter Golde supplied notable accompaniments.

The Tuesday Musicale made a notable contribution to the season's offerings by introducing E. Robert Schmitz to this city, the morning of March 13. A large audience in Memorial Hall eagerly applauded the pianist's playing. He offered three of Emerson Whithorne's sketches from New York, "Days and Nights," and won such a success that "Times Square" had to be repeated. His playing of Debussy's "Children's Corner" met with a cordial reception. The highlight of the morning was Ravel's "Pavane pour une Infante defunte," which was finely presented. A group of Chopin and other numbers completed the program. Later in the day, Mr. and Mrs. Guy Bevier Williams were hosts at a reception for Mr. Schmitz.

The Detroit String Quartet gave the third number in its series of concerts at Memorial Hall, March 12. Hugo Kortschak of New York again assisted. The program contained the E Minor Quartet of Beethoven and the audience voiced its approval in no uncertain manner, especially after the Adagio. A Grieg Quartet closed the program and, between these two works, were an attractive Nocturne by Borodine and a "Humoresca Scherzando" of Ippolitoff-Ivanoff.

The Symphony concerts of March 8 and 9 proved as successful as any provided by Mr. Gabrilowitsch this season. Maria Ivogün made her first appearance with the orchestra and strengthened the impression made here in recital last season. She was in splendid voice and her two arias, one from Strauss "Ariadne auf Naxos" and the other Mozart's "Mia speranza adorata," were delivered in admirable style. Vying with the soprano for first honors was the Korngold Suite, "Much Ado About Nothing," which was heard here for the first time. Mr. Gabrilowitsch presented the various incidents with so much discernment and with such a rare sense of humor that they were genuinely delightful. The symphony was Brahms' Third and one was impressed anew with Mr. Gabrilowitsch's fine understanding of that composer. The glittering "España" of Chabrier provided a stunning close for a thoroughly enjoyable program. Margaret Mannebach, a local pianist of sterling attainments, played the piano part in the Korngold Suite.

The orchestra was heard in a French program Sunday afternoon, March 11, at Orchestra Hall, the soloist being Muriel Magerl Kyle. Mme. Kyle's voice, a powerful soprano, sounded very well with the orchestra and she made her numbers from "L'Enfant Prodigue" and "Louise" sufficiently effective to win a large volume of applause. There were many prime favorites on the program: "Omphale's Spinning Wheel," the Dukas scherzo "The Sorcerer's Apprentice," the Faust ballet music and the Bizet Suite, "Children's Games." Victor Kolar conducted and both he and his men were heartily acclaimed.

Saturday evening, March 10, the Detroit Concert Direction presented Ruth St. Denis in an elaborate program of dances at Orchestra Hall. Miss St.

Denis had the assistance of Ted Shawn and the St. Denis dancers and a string quartet supplied the incidental music.

Royal Dadmun gave a song recital in the auditorium of the Detroit Athletic Club on the evening of March 10.

Philipp Abbas, first 'cellist of the Symphony, met with marked success when he appeared as soloist with the Capitol Theater Symphony on Sunday afternoon.

Harriet Story Macfarlane, one of Detroit's most popular singers, gave a recital for the Detroit Federation of Women's Clubs on Friday, March 2. Mrs. Macfarlane gave a program at the Twentieth Century Club Sunday afternoon, March 11, and later in the week gave an afternoon of song at the First Congregational Church.

STAMFORD, CONN.

March 17.—Emily R. Chadderton, soprano, assisted by Gerald Maas, 'cellist, appeared at the Schubert Study Club concert at the Woman's Club Auditorium recently. Mrs. Chadderton, heard in the arias, "Voi che sapete," from "Le Nozze di Figaro," and "Ritorna vincitor," from "Aida," displayed excellent diction and beauty of tone. Mr. Maas was heard in a Sonata in F by Marcello and numbers by Popper, Tchaikovsky and Tartini. Vivien Jerman was an able accompanist for Mrs. Chadderton and Mrs. Maas for her husband.

Berrian Shutes, pianist, was heard in a lecture-recital at the Woman's Club Auditorium on Feb. 21, under the auspices of the Woman's Club. The program consisted of Russian music.

J. W. COCHRAN.

Mrs. Lovette Sings for Texas Club

WASHINGTON, March 17.—Eva Whitford Lovette, mezzo-soprano and teacher, was soloist at the Texas Club musicale at the New Willard Hotel on March 2, offering a program of songs in Italian, French, German and English. With her husband, T. S. Lovette, at the piano, Mrs. Lovette achieved a signal success. Others appearing on the program were Margaret Mansfield, violinist, daughter of Representative Mansfield of Texas, and Mary Ruth Matthews, pianist of Plainview, Tex.



Photo by Mishkin

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Florence Easton, Soprano of the Metropolitan Opera Company

Florence Easton, soprano of the Metropolitan Opera Company, who closed her season with that organization the middle of last month to go on an extensive tour of the Far West, is receiving the tributes of both the press and public in the cities in which she is appearing. In Portland, where she opened her tour in a joint recital with Paul Althouse, tenor, she was given an ovation, her enunciation of the English language being especially praised. In addition to her recital in Portland, she has been heard in Astoria, Oakland, San Francisco and other important cities. In the last named city her recital was hailed as the most successful of the series given during the season.

BETHLEHEM, PA.

March 19.—The Bach Choir will sing in the big Auditorium at Ocean Grove on Aug. 11, according to an announcement made by Dr. J. Fred Wolle, founder and conductor of the chorus. This will be the third city in which the choir has sung outside of Bethlehem, the others being New York and Philadelphia. On April 4 the choir will celebrate its twenty-fifth year, having been formed by Dr. Wolle in 1898. On the same day

Dr. Wolle will be sixty years of age and a program, by way of celebration, will be given by the chorus in a local auditorium. Anna B. Estes, contralto, of this city, gave a recital of Russian songs, in costume, before the Allentown Woman's Club recently. Justin Williams, pianist, of New York, was the accompanist. Alfred Cortot, French pianist, played here recently. Bethlehem is planning another music week, May 6-13. The committee in charge consists

of T. Edgar Shields, chairman; I. H. Bartholomew and Robert E. Shafer, secretary. The Bethlehem Steel Company Male Chorus, conducted by John T. Watkins of Scranton, gave concerts in Easton and Bethlehem recently. Prof. T. Edgar Shields, organist at Lehigh University and Nativity Episcopal Church for some years, is giving a series of recitals in the chapel of the university, assisted by local artists.

ROBERT E. SHAFER.

BUFFALO GREETS ONEGIN

Contralto Soloist with Detroit Symphony—Hear Gordon and Whittemore

BUFFALO, N. Y., March 17.—Sigrid Onegin, contralto of the Metropolitan Opera, broke the recall record in Elmwood Music Hall, on Feb. 27, when she appeared as soloist with the Detroit Symphony in its penultimate concert in its series of this season under the management of Mai Davis Smith. Mme. Onegin was brought out fourteen times following her group of songs, Mahler's "Der Schildwache" and "Rhine Legion," Schubert's "Erl King," and "Andromache's Lament" from Bruch's "Achilleus."

The Symphony, under Ossip Gabrilowitsch, played with its customary excellence, Beethoven's Fifth Symphony, an Allegretto from a Mahler symphony, Gliere's Symphonic Poem, "The Sirens," and two excerpts from "Faust."

Gold Brothers presented one of the most interesting invitation recitals of the year in Twentieth Century Hall on Feb. 28, bringing Phillip Gordon, pianist, and Elinor Whittemore, violinist.

FRANK W. BALCH.

CANTON, OHIO

March 17.—The McKinley High School Glee Club, William Strassner, conductor, on March 3 gave the musical comedy "Gipsy Rover" with Dorothy Kerst and Theodore Spoerl in the leading roles. The Otterbein Glee Club gave a concert at the United Brethren Church March 3 and 4. Arthur Spessard is the conductor. Under the auspices of the Women's Welsh Club at the First Congregational Church a musical program was given on March 3. Rollin Spelman has been elected choirmaster of the First Methodist Episcopal Church. Mrs. Harry Keller, soprano; Harriet L. Jones, soprano; Mae E. Jones, contralto, and Mrs. Maurice Rice, contralto, compose the Quendolyn Ladies' Quartet, which is preparing a series of concerts in this part of Ohio. The Sherwood Normal Music Club held a meeting on Feb. 23 to discuss technical difficulties and present some pupils to the general public. The MacDowell Club, Mrs. W. E. Rehbein, chairman, held its regular meeting on March 1. RALPH L. MEYERS.

FLONZALEYS VISIT CAPITAL

Washington Hails Noted Quartet—Boston Symphony in Concert

WASHINGTON, D. C., March 17.—Under the auspices of the Washington Society of Fine Arts, the Flonzaley Quartet closed its series of concerts on March 12 before an enthusiastic audience. The organization gave a notable interpretation of the Beethoven Quartet in F; a brilliant presentation of Tchaikovsky's Quartet in D, and "By the Tarn" and "Jack o' Lantern" by Eugene Goossens.

Under the management of Mrs. Wilson Greene, the Boston Symphony made its only visit to the capital on March 13. Under the baton of Pierre Monteux, an artistic performance was given of Franck's Symphony in D Minor. A group of Wagner excerpts, from the "Flying Dutchman," "Tristan and Isolde" and "Siegfried" were particularly effective and enjoyable.

PRESENT LOCAL SCORES

Music Club Features Compositions of Philadelphians

PHILADELPHIA, March 18.—A program by Philadelphia composers was given at the Bellevue-Stratford by the Philadelphia Music Club at its last meeting. A string quartet, with interesting development of worth-while thematic material by Frances McCollin, was the program's feature. There were also songs by Adela Gulbrandsen, Grace Houseman, Mrs. William Capon and piano pieces by Agnes Clune Quinlan and Helen Bader Yost. This program revealed an abundance of talent in the creative side of music making and was a great encouragement to local composers.

A musical tea was given at the Musical Art Club yesterday, a fine program being given by Elizabeth Hood Latta, mezzo-soprano, and Robert Armbruster, one of the notable pianists of the city.

The musical functions of the Plays and Players at their new club house are becoming one of the pleasant features of Philadelphia Sunday evenings. A program was given recently by Mrs. James M. Anders, soprano; Louis James Howell, baritone; Dr. Daniel M. Hoyt, reader, and Agnes Clune Quinlan, accompanist. The Plays and Players' Orchestra, under the conductorship of Nina Prettyman Howell, added materially to the program.

W. R. M.

TORONTO IS HOST TO TRIO OF CELEBRITIES

Galli-Curci, Kreisler and Salmon in Recitals—Colin McPhee Plays

By William J. Bryans

TORONTO, CAN., March 17.—Amelita Galli-Curci, in her eighth appearance here in seven years, on March 7, was greeted enthusiastically by a large audience. Encores were frequent after her singing of "The Wren" by Sir Julius Benedict and Meyerbeer's "Shadow Song." M. Berenguer, flautist, contributed two solo numbers by Gaubert in excellent style. The work of Homer Samuels as accompanist was commendable.

Fritz Kreisler was the recipient of an ovation from a capacity audience at his violin recital in Massey Hall on March 6. He gave an excellent program embracing numbers of widely varying types. Carl Lamson, as accompanist, distinguished himself in Beethoven's "Kreutzer" Sonata.

Felix Salmond, the English cellist, made his first appearance here on March 1 before the Women's Musical Club at the King Edward. Meta Schumann, accompanist, was a fine co-artist in Brahms' Sonata for Piano and 'Cello, Op. 99. Mr. Salmond delighted the audience with his brilliant playing.

In his third piano recital, given at Hart House on March 7, Colin McPhee presented an interesting program, including numbers by Liszt, Scriabine, Medtner, Chopin and Schumann.

A number of talented violinists were heard at the second recital of the Hambourg Conservatory violin master school at Massey Hall on March 10. The artists appearing included Murray Adaskin, Castor Davidson, Sibley Dries, Harry Adaskin and Grant Milligan. Mr. Adaskin, who is a member of the faculty of the violin department, has been awarded the Catherine Hambourg Memorial Medal. Accompaniments were played by a string orchestra and Eleanor Griffith, Clement Hambourg and Irene Jenks, pianists.

WASHINGTON, D. C.

March 17.—An excellent concert was given recently by the following local artists: Netta Craig, soprano; Charles T. Tittmann, bass, and George Daland, organist. Mrs. May Brooks Ramsdell, well known music critic, organist and pianist of this city, has been appointed chairman of the church music department of the National Federation of Music Clubs. Gertrude Lyons, soprano, and Charles T. Ferry, pianist and composer, were heard recently in recital at the Governor's Mansion at Annapolis, Md. The Lotus Male Quartet of Boston has given a series of delightful concerts in the city. The personnel is Robert Martin, first tenor; William Hicks, second tenor; Nelson Raymond, baritone, and Frank Cannell, bass.

ALLIANCE, OHIO

March 17.—The Alliance City Band will receive a fund of \$2,800 which will be raised by the Alliance Kiwanis Club to defray the expenses of its concerts during the season. Emil Reinkendorff, formerly leader of the Grand Army Band of Canton, is conductor of the organization, which gave a concert on a recent Sunday with H. Chalmers Rego, harpist, as soloist. To a questionnaire recently submitted to the high school pupils on their choice of professions, twenty-two replies were received stating that the writers wished to be musicians.

TROY, N. Y.

March 17.—One of the largest audiences of the season was present at the concert given last week by Fritz Kreisler at the State Armory, under the local management of Ben Franklin. His program, including the Bruch Concerto, the Grieg Sonata and a number of his own compositions, was enthusiastically received. His hearers demanded eight extras. Erika Morini, violinist, appeared in concert at the third of the events held under the auspices of the Chromatic Club at the Music Hall.

SATIE EHRLICH.

E. ROBERT SCHMITZ



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March—Detroit, Wichita, Evansville, New Orleans, New York.

April and May—Rochester, Buffalo, Cleveland, Detroit, Grand Rapids, Chicago, Minneapolis, St. Paul, Denver, Salt Lake, Portland, Sacramento, Berkeley, San Francisco, Los Angeles, Pasadena, Dallas, Atlanta, Memphis, St. Louis, Louisville, Philadelphia.

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DUO ART RECORDS

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BALTIMORE BEGINS MUNICIPAL CONCERTS

Tiffany, Bender and Sylvia Lent Give Program Under City Auspices

By Franz C. Bornschein

BALTIMORE, March 17.—The concert given Sunday evening, March 11, under the auspices of the City of Baltimore, inaugurated a new phase of municipal musical affairs, and the public interest in the initial event proved that this civic enterprise is thoroughly acceptable. The artists were of representative type, chosen from the roster of the Metropolitan Opera Company, Marie Tiffany, soprano, and Paul Bender, baritone, supplying the vocal program with distinction, while the young American violinist, Sylvia Lent, gained immediate recognition for her spirited playing. The program included songs of Schubert, Schumann, and arias from Verdi operas given by Paul Bender in an artistic manner. The soprano chose the *Lia's aria* from the "Prodigal Son" and a miscellaneous group. Miss Lent made a deep impression with two pieces by Cecil Burleigh—"Fairy Sailing" and "Hills"—and played the Wieniawski A Major Polonaise brilliantly. Charles Baker was the accompanist. The concert was arranged through the energies of Frederick R. Huber, director of municipal music.

The series of recitals given at the Maryland School for the Blind closed Monday evening, March 12, with a song program given by Tandy Mackenzie, Hawaiian tenor, Clara Ascherfeld of the Peabody Conservatory faculty, aiding as accompanist. The tenor has a lyric voice of unusual quality which made a decided appeal. Miss Ascherfeld assisted with fine taste. This series of recitals has been beneficial to the students at the Maryland School for the Blind and has been of interest to the general public for the high standard maintained.

The concert by the Boston Symphony, Pierre Monteux, conductor, with Emma Calvé as soloist, which was given at the Lyric Wednesday evening, March 14, under the auspices of Mrs. Wilson Greene, was heard by a small audience.

The Franck D Minor Symphony was played with glowing tone effects and a sense of the spiritual values of this fine score. With Loeffler's "La Mort de Tintagiles" representing American creative effort, the conductor skillfully brought out the artistic powers of his forces. Richard Burgin played the viole d'amour skillfully in this composition. A fine reading of the "Tannhäuser" Overture closed the program. Mme. Calvé's dramatic qualifications in the singing of the aria "Divinites du Styx" of Gluck and the reposeful dignity of the Beethoven "In Questa Tomba" impressed the audience greatly. She was recalled many times.

Artur Schnabel, pianist, made his first local appearance at the nineteenth Peabody recital, Friday afternoon, March

16, and immediately won respect with his presentation of a list of standard compositions. Bach, Beethoven, Schumann, Schubert and Chopin were vehicles for disclosing superb, technical control. The many demands for encores were graciously granted.

The newly formed "Evergreen Trio": Vivienne Cordero Friz, violin; Bart Wirtz, cellist, and Sylvan Levin, piano, which has been organized by Mrs. John W. Garrett to supply the musical background to her song recital programs which are being presented at the various women's clubs throughout the State, made its initial appearance with Mrs. Garrett, soprano, at Community Hall, Forest Park, on March 16. Mrs. Garrett gave her initial professional recital at the Little Lyric, Monday afternoon, March 12, with the assistance of Carlos Salzedo, harpist, and Frank Bibb, pianist.

Arthur Rubinstein Goes to Spain, After Successful American Tour

(Portrait on Front Page)

ARTHUR RUBINSTEIN, Polish pianist, who left recently for Spain after a highly successful season in the United States, will play thirty-five times in different cities of the Iberian peninsula before the first of May. Mr. Rubinstein is a great favorite with Spanish and Spanish-American audiences, having appeared forty times in Spain last season, 120 times during the season of 1917, and in Mexico City, twenty-six times in seven weeks in 1921. He was under the special protection of King Alfonso during the war years, and through that monarch's influence, received a passport as an independent Polish citizen to enable him to go to South America when his own country was in too upset a condition for him to obtain a passport from its government.

After leaving Spain, Mr. Rubinstein will go to Paris where he is booked for four recitals, and in June will be heard in London six times, one of which will be with the London Symphony under

Eugene Goossens. At his Paris recitals he will play for the first time several new compositions which have been written for and dedicated to him. These include Stravinsky's "Petrushka" Sonata, founded on themes from the composer's ballet of the same name; a "Promenade" by Poulenc, and works by De Falla and Szymanowski. He will also feature these works on his programs in this country next season and in Mexico where he goes after his London engagements.

Mr. Rubinstein was born in Poland about thirty-four years ago. He studied under Barth in Berlin and made his débüt in the German capital at the age of twelve years. He came to the United States in 1906 as a boy prodigy and after an absence of thirteen years returned a mature artist. He has been heard here several seasons since that time.

Suzanne Keener, soprano, and Beniamino Gigli, tenor, both of the Metropolitan Opera Company, have been engaged to sing at the Ann Arbor Festival.

Harp Vocal Ensemble Concludes Annual Tour of Pennsylvania Cities



Members of Harp Vocal Ensemble: Mario Cappelli, Tenor; Carolyn Rice, Nellie M. Zimmer and Adele Graves, Harpists

The growing popularity of the harp in the various communities throughout the country is shown by the reception which has been accorded the Harp Vocal Ensemble, headed by Nellie M. Zimmer, harpist, and Mario Cappelli, tenor, in the course of its recent engagements. The organization has just closed a tour of a number of cities of Pennsylvania, appearing in Easton, Lebanon, Meyerstown, Coatesville, Huntingdon, Lewiston, Lancaster, Harrisburg and other centers, where the quality of its programs won the appreciation of large audiences. The ensemble has established a large clientele throughout Pennsylvania, where it has appeared for a number of successive seasons. Besides Miss Zimmer and Mr. Cappelli, the other members are Carolyn Rice and Adele Graves.

Overwhelming Success !

JOHN SAMPLE

AMERICAN TENOR

AT

LA SCALA, MILAN, ITALY

(DECEMBER, 1922)

"The tenor, John Sample, with his imposing height, rendered the part of King Sisera in admirable style, with perfect diction and faultless intonation, intensifying with remarkable tragic intuition the vibrations of his beautiful voice, in the passages of broad full melody. He is an artist, who, though at the beginning of his career, revealed himself a precious find, worthy of La Scala and of the honor of creating a first part in an opera that has aroused as much interest and has been given with as much elaborate care as this." —"Rassegna Melodrammatica."

"After some very successful appearances in the provinces, this young tenor has at last reached our greatest temple of art. His success at La Scala could not be greater." —"Revista Teatrale Melodrammatica."

"As to the tenor, John Sample, who is a foreigner, nothing more could have been desired, nothing was lacking in his rendering of the part of Sisera." —"Corriere della Sera."

"John Sample, a tenor with a splendid, strong voice which he knows how to adapt to the passages of great dramatic force no less than to the passages and phrases that he sings with great tenderness." —"Italia."

"John Sample, a Sisera physically imposing and also the possessor of a firm, sure, expressive voice and of a sentiment that he infuses into his singing as few know how to do." —"L'Avanti."

"Truly beautiful appeared to us the voice of the tenor, Sample." —"La Sera."

"Excellent was John Sample (Sisera) with his gigantic figure and the impetuous outbursts of the barbarian king." —"Gazzetta del Popolo."

"The tenor, Sample, was truly efficacious in his impersonation of the hero." —"Il Mondo."

"The tenor, John Sample, as King Sisera, faced the much feared footlights with the excellent resources of an enviable throat, brought into relief by great artistic dignity." —"Il Sole."

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 Vice-President; MILTON WEIL, Treasurer; JOHN F.
 MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.
 Address, 501 Fifth Avenue, New York.

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For Canada	4.00
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In foreign countries15

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NEW YORK, MARCH 24, 1923

MR. STRANSKY COMES BACK

THE prospects are that there will be four large orchestras active in New York next year, to say nothing of the visiting organizations. When the City Symphony began its career this winter, there were doubters who affected to look around in vain for sources of patronage for the infant band, but the new unit has apparently found its niche in the musical scheme of things. Now another new orchestra is announced, and has already been incorporated in Albany under the style of the State Symphony.

When Josef Stransky resigned his post of conductor of the New York Philharmonic, inquiries about his future plans were naturally in order. Many rumors were circulated, but, for the time, Mr. Stransky was disinclined to make any statement. The curious have now had their minds set at rest, for the musician who led the Philharmonic for a number of years has accepted an invitation to guide the first steps of the latest fledgling. That the State Symphony will soon develop wings and soar into the musical empyrean may be taken for granted, for Mr. Stransky is a conductor who knows his public.

The question of where the support for these increased orchestral activities is coming from is again being asked. Not all the concerts given this season have drawn capacity audiences, but in New York the limit of patronage has still to be proved. The problem is not peculiar to the latest organization, for the advent of a band with Mr. Stransky at its head turns the questioner to a consideration of the situation generally. The avowed purpose of the City Symphony is to make new music-lovers. It does not directly challenge comparison with the

older forces. The State Symphony, however, necessarily throws down the gauntlet, and force is lent to the gesture by the association of Mr. Stransky with the enterprise. The harshest critics of this conductor willingly admit that he was responsible in a large measure for the renaissance of the Philharmonic. With the orchestra under his baton, overflowing audiences became the rule. His sagacity in divining the public taste—not the so-called "popular taste," for it was chiefly Wagner and Tchaikovsky who furnished forth his tables—has always been admitted. He has built up a great personal following, and, on paper, it would seem that this following assures the State Symphony some measure of security. The new organization is to be formed on cooperative lines. Just exactly what this means is not quite clear, but it is hoped to attract first-class musicians into the fold; musicians who will endorse the ideals announced, and devote some three months to rehearsals before the first public appearance. Sixteen programs will be presented in New York, and there will be out-of-town concerts. Plainly, Mr. Stransky is fired with the purpose of giving quality before quantity, but, even so, sixteen performances are not an inconsiderable contribution to a fairly crowded calendar, and the first year of an orchestra is necessarily experimental. "We do not propose to compete with other orchestras, except in quality," Mr. Stransky is reported to have said, but, even with the declared proviso, the situation invites lively speculation.

TEACH MORE MUSIC

WHENEVER the school music supervisors meet in conference, national or divisional, proof is furnished that these workers in one of the most important fields of musical education have a full realization of their responsibilities. There was a further manifestation of high resolve in the annual assembly of the Eastern Supervisors, held in Newark, N. J., this month. From the poor beginnings of music-teaching in the schools have grown organizations that stimulate the individual members and direct their attention to systematic and modern methods, and the Eastern Supervisors' Conference is one of these.

It is highly important that the music supervisor should be kept in touch with minds devoted to the peculiar problems arising out of his work; that he should be made familiar with practices which yield the best results. The conference furnishes a happy means of contact, and this was demonstrated once more in Newark. Apart from technical discussions, the annual meeting has an inspirational function to perform, and, on this latest occasion, Dr. David B. Corson, Superintendent of the Newark Public Schools, sounded the call. "Teach more music," he said. "Less arithmetic, and more music." His address was indicative of the more enlightened attitude that prevails today. More music means that less arithmetic is necessary, for music teaches concentration and stimulates the child mentally.

From several aspects the conference was a gratifying success. The announcement of the Juilliard Foundation's decision to help the school music departments by providing concerts of chamber music was eagerly received, and enthusiasm was also aroused by certain papers presented. No action was more pleasing than the election of Louise Westwood, Director of Music in the Newark Public Schools, as president for the ensuing term. Miss Westwood is the first woman president of the conference, and her selection is not only a well-deserved honor in her own case, but a graceful tribute to the many women who have done so much to raise the status of the music supervisor generally.

FRITZ REINER'S OPPORTUNITY

FRITZ REINER, conductor of the Cincinnati Symphony, has found no difficulty in becoming acclimated, according to recent reports from the Ohio city. He came from Europe to take charge of the orchestra this season, and as a result of his work he has been engaged for a four-year period beginning with next season. The action of the Cincinnati Orchestra Association places the official seal upon the unofficial advices of Mr. Reiner's success. To his new office he brought the experience of some eight years of conducting in Dresden, and also a catholicity of taste and an understanding of his task. "Real progress is made slowly," says Mr. Reiner, but he has already made real progress, and with the fine material at his disposal, good judges say, he will go much farther.

The Cincinnati Symphony is completing its

twenty-eighth year, and it has a proud record of public service behind it. Not only is it a stimulus to culture in its home center, but its tours have enabled neighboring cities and towns to enjoy the benefits of symphonic music. There is an indication that the future policy of the organization will be directed towards increasing the patronage "on the road." A. F. Thiele, manager for five years, has given much attention to the touring itinerary. By resignation he will terminate his period of good work on June 1, and the selection of Mrs. J. W. Darby to take his place is an appropriate recognition of one who has devoted herself loyally to the interests of the orchestra during the number of years she has been in charge of the office of the organization. Mrs. Darby's experience admirably fits her for her task, and, on the artistic side, she will undoubtedly find an earnest collaborator in Mr. Reiner. The conductor, before taking up the baton in Cincinnati, emphasized the importance of an orchestra as an aid in the development of a national school of composition. Under his new contract he will find a full opportunity to do important work for American music.

Personalities



Photo by "Photobroadcast"—Bain News Service
A Popular Baritone Goes George Washington One Better

John Charles Thomas, who after reaching the top in the field of light opera has repeated his success as a concert artist, was snapped at a critical moment in his career, having just beaten George Washington's record made some years ago with a hatchet and a cherry tree. Mr. Thomas is a firm believer in work—both mental and physical—and contends that success is the reward of perseverance. In the vernacular, his motto is: "Saw wood."

Howell—If composers continue to dedicate songs to Dicie Howell, the popular soprano will soon have enough in her repertory, bearing her name on the title page, to form a program in themselves. Four well known American writers have recently added numbers to the list.

Bollmann—American ancestry is traced by Heinrich Bollmann, tenor of the Wagnerian Festival Company at the Lexington Opera House, New York. His grandfather was a citizen of the United States and fought in the Civil War. The artist was born in Hamburg, studied in Italy and has been heard in many Continental cities.

Van der Veer—A vote on the choice of a work for the next year's festival program was recently offered to Nevada Van der Veer, contralto, after she had sung at the annual event at Halifax, Nova Scotia. When consulted, she said that she would prefer to sing in either Verdi's "Requiem" or "Samson et Dalila," and both works will be given next year.

Jordan—Mary Jordan finished her season's engagements in Birmingham, Pa., recently, and the pleasure of a winter's work well done was enhanced by an unexpected visit from her husband, Major Charles C. Cresson, of San Antonio, Tex., with whom she left for a vacation on their Texas ranch. There the popular artist ceases to be known as a singer and becomes just "Mrs. Cresson."

Karle—Somebody has discovered that Theo Karle, popular tenor, counts among his ancestors no less a personage than Andrew Jackson. Report of the fact spread so rapidly that Mr. Karle has already been invited to join seventeen societies composed of descendants of American Presidents, and his mail has become so heavy that he is in doubt whether a distinguished ancestor is always an asset.

Point and Counterpoint

By Cantus Firmus, Jr.

Music That Moves

IT has often occurred to us that the calling of the motion picture accompanist is a singularly puissant one. Not even the best-selling opera composer sways so vast a multitude as does the genius who beats from the groaning ivories heart-rending obbligati to the "Jeopardies of Jane." Cunning *leit-motiven* from a volume ready to his hand accompany the crash of the chartered railway engine and Our Hero's errant motor car in the super-film, "Step on the Gas!" His left hand traces a dolorous cadenza during the exit down seven flights of stairs of the comedian butler in the slapstick masterpiece.

As for the Great Storm Scene—any organist of imagination finds it a mere sinecure to conjure up *agitato* torrents and tremolo thunders. He need only consult the "Cinema Players' Complete Compendium." Here, under subtitles such as "Quiet Evening at Home," "In Chinatown," "Rough Night at Sea" and "On the Reservation," he will be able to lay his disengaged hand upon a tune suitable for any situation. The result of these labors is sometimes as follows:

Scene 1: The old farmhouse. Subtitle: "Where are the papers?" cried Grace in anguish. (The organ gives forth the melancholy strains of "Hearts and Flowers.")

Scene 2: A desert isle. Close-up of cannibal chief writhing in the throes of indigestion. "Uneasy lies the gullet that holds a dominie." (Organ: "Rocked in the Cradle of the Deep.")

Scene 3: The chancel of a cathedral. "Hortense's heart beat violently as, leaning on the strong arm of her handsome husband-to-be, she swept slowly up the aisle." ("Waiting at the Church")

Scene 4: A single-track trestle.

"Geoffrey hung desperately by his teeth, while he clasped in his arms the unconscious form of the swooning maiden." (Sextet from "Lucia").

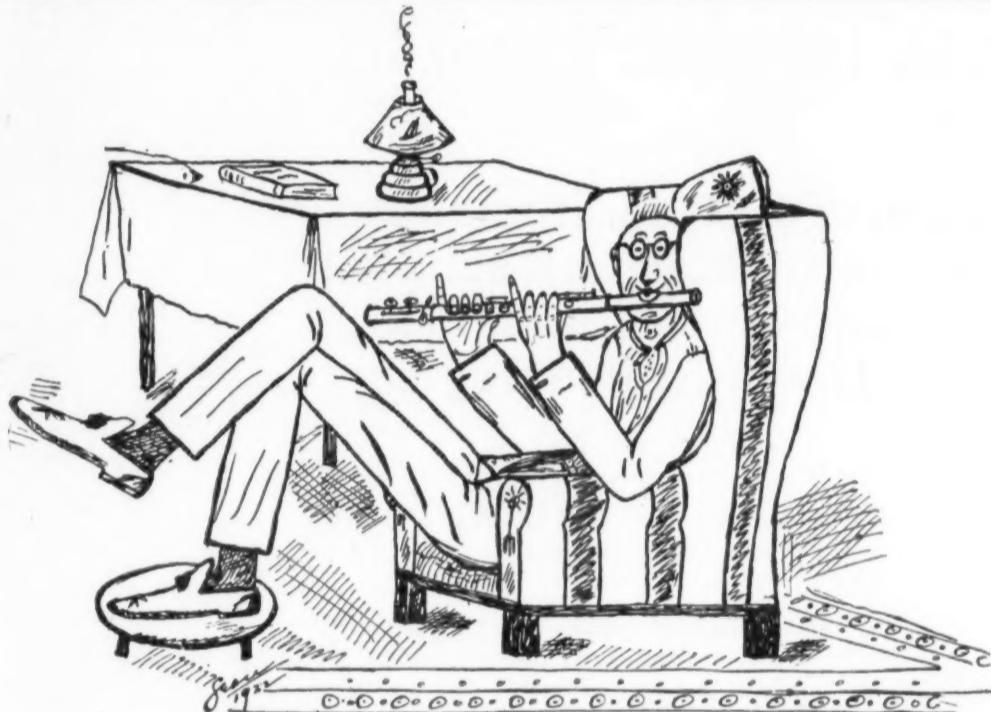
Scene 5: Close-up and fade-out. ("Home, Sweet Home"—with variations....)

* * *

The theater organist's art, we repeat, is a versatile one. Even the répertoire of the rangiest mezzo does not equal the mental filing system in which for his benefit are stowed away ditties from "Trovatore," Mother Goose and Tchaikovsky. If he sometimes brings out the wrong one—well, there's many a slip between celluloid and ivory.

* * *

A CERTAIN prominent musical foundation has found the care attendant upon the possession of money to be no empty legend. Not only, in such instances, is there the burden of computing one's interest, but the credentials of those who would be one's friends require a bit of examination!



This Tired Business Man Tries to Restore His Shattered Nerves After Making Out His Income Tax Return by Going Home and "Blowing His Brains Out on the Flute."—(Courtesy of "The Flutist")

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Opera Singers' Costumes

Question Box Editor:

Do opera singers have to provide their own costumes, or does the organization furnish them?

A. R. M.

Baltimore, Md., March 15, 1923.

Usually the organization provides them. In some European opera houses the artist is not permitted to have his or her own costumes, but in America this is generally optional.

? ? ?

Last Rose of Summer

Question Box Editor:

Will you please tell me if Flotow wrote the music to "The Last Rose of Summer" or if the air is a traditional folk-song by an unknown composer and interpolated in the opera?

R. H.

New York City, March 18, 1923.

"The Last Rose of Summer" is one of the traditional Irish melodies which Tom Moore rescued from oblivion or worse by writing new poems for them.

The original words began: "The Groves of Blarney, They Are So Charming."

? ? ?

The First "Manon"

Question Box Editor:

Was Massenet's "Manon" written for Sybil Sanderson? "A" says it was, "B" says it was not. What was the date of the first performance also of the first American performance? J. O. M.

St. Louis, Mo., March 16, 1923.

"B" is right. "Manon" was first sung by Marie Heilbronn at the Opéra Comique in Paris, Jan. 19, 1884. The first American performance was in New York on Dec. 23, 1885, with Minnie Hauk in the title rôle.

? ? ?

Again Andantino

Question Box Editor:

To settle a discussion, will you tell me is Andantino faster or slower than *Andante*?

T. N. T.

Seattle, Wash., March 17, 1923.

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It is slower than *Andante*. You can remember this by the fact that the suffix "ino" is a diminutive and added to a verb meaning "going" would make the result "less going" and, therefore, slower.

? ? ?

Piano Portamento

Question Box Editor:

Strictly speaking, is it possible to get a real portamento on the piano?

F. R. F.

Philadelphia, March 18, 1923.

No. Careful use of the pedal assists in creating the effect but as the sounds

are produced by separate wires, it is not possible actually to carry one into another.

? ? ?

On Pronunciation

Question Box Editor:

In singing the word "wind" should it be pronounced to rhyme with "twined" or with "sinned"?

S. S.

New Orleans, La., March 16, 1923.

Unless the rhyme of the text necessitates its being pronounced to rhyme with "twined" the other pronunciation is better.

Contemporary American Musicians

No. 268

John Wallace Goodrich

JOHN WALLACE GOODRICH, conductor, organist and teacher, was born at Newton, Mass., on May 27, 1871.

He attended the public schools in his native city and began the study of piano at the age of eight with local teachers and later had lessons with Carlyle Petersilea. In 1886 he obtained his first position as organist at the Newton Baptist Church. He had begun the study of organ under Henry M. Dunham, and three years later he became organist of the Eliot Congregational Church in Newton. He studied counterpoint and composition with George W. Chadwick. In 1894 Mr. Goodrich went to Munich, where he entered the Royal Academy of Music, taking organ and composition under Rheinberger and conducting under Ludwig Abel. At the close of the year he received the silver medal for organ and composition. Studied organ in Paris 1895-1896, under Widor. In 1896 he was conductor at the Stadttheater in Leipzig. In 1897 he returned to America and became a member of the faculty of the New England Conservatory of Music, teaching organ and other branches. In 1905-1906 he took the place of the director during the latter's absence in Europe. In 1907 the office of Dean of the Faculty was created and Mr. Goodrich was appointed. He still holds that office, as well as assisting the director in general administration. He has been conductor of the Conservatory orchestra since 1919. From 1897 to 1909 he was organist of the Boston Symphony, appearing also several times as soloist. Organist and choirmaster, Church of the Messiah, Boston, 1900-1902; organist and choirmaster, Trinity Church, Boston, 1902-1909. Resigned latter position to become one of the conductors of the Boston Opera Company. Organized and conducted the Choral Art Society of Boston in 1902, giving two concerts annually for six years. Conductor of Worcester Festivals 1902-1907, resigning to become conductor of the Cecilia Society of Boston. Held this position for three years. In 1907 organized and conducted Jordan Hall Concerts. Author of "The Organ in France" and translations of foreign works on organ playing. Member of commission on the revision of the Protestant Episcopal Hymnal, 1918. Member of National Committee on Army and Navy Music, 1918.

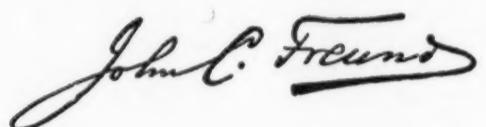


Photo by Garo

John Wallace Goodrich

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March 24, 1923

MUSICAL AMERICA

27

Dusolina Giannini Will Remain a Student in Spite of Leap to Fame

Young Soprano Who Created Sensation as Soloist at Schola Cantorum Concert Regards Success Merely as a Beginning—Studying Operatic Roles and Hopes to Sing in Opera—Is Content for the Present to Continue Her Studies

PERSONS whose memories go back to the dramatic version of "Zaza," given some twenty-five years ago, will remember the answer in the last act made by the heroine to a young actress who asked how her success had been won: "Through much sorrow," said *Zaza*, "by much hard work and a little luck." It seemed a fair diagnosis. Some artists have much of the first two and little or none of the last. Others reverse the process, but either way, it is an important thing to recognize opportunity and grasp it. This is what Dusolina Giannini did recently, and although one day she was a student in the Sembrich studio, unknown to fame,



© Underwood & Underwood

Dusolina Giannini

the next day she had been heralded as an approaching star.

"It all happened so quickly," said Miss Giannini, "that I don't realize yet that it happened to me. It seems as if it must be someone else that the critics wrote those wonderful things about."

"This is what took place. I went for my lesson on Monday and there was a man there I had never seen before. Someone said it was Kurt Schindler, conductor of the Schola Cantorum. I was introduced to him and he said: 'Ah! I want to hear you sing. Are you musical?' I laughed and told him I was or, if not, I ought to be as my father was Ferruccio Giannini, a well-known tenor, my mother an excellent violinist and I had been taught music since I was a baby. 'We'll see!' he said. Then he told me that Anna Case, who was to sing the solo parts in a group of Italian and Spanish folk-songs on Wednesday evening, was ill, and he wanted me to do them. 'Can you do it?' he asked. 'I can!' I said.

"That was the beginning of it. I had only forty-eight hours, you see, and little or no time for rehearsal, but the music just seemed to come to me naturally, the way to do it, I mean. I suppose it is because of my Italian blood. I was interested beforehand to see if I were going to be nervous. I was, terribly, beforehand, and felt as though I wanted to run home and hide, but once I got out on the stage, I didn't have time to be nervous. I just felt that there I was, and it was impossible to run away and the only thing to do was to do the best I could."

Miss Giannini is twenty years old. She was born in Philadelphia, makes her home in Atlantic City, and has never been in Europe. Her mother began teaching her solfeggio when she was a little child, so sight-reading has no terrors for her and she has behind her a musical background such as few singers are able to boast of.

"As to plans," Miss Giannini went on, "I haven't any. Don't think for an instant that because I made a hit I feel my entire being was metamorphosed over night. That would be too ridiculous! I was a student on Wednesday morning and I am a student now on Saturday morning. The only difference is that a lot of people who did not know of my existence have learned about me. I, the real I, am exactly the same person, and I realize more than ever before that there is a mountain of hard work still ahead. The only dif-

ference is that I feel encouraged, that I have a little more firm belief that I will get there some day, but only if I work hard without letting up a moment.

"Of course I want to sing in opera and I am studying various roles. I know *Aida* and *Santuzza* and *Leonora* in 'Trovatore' and I am now studying *Norma*. I have to learn restraint, and it is difficult for me to do. When I sing those parts I just want to let go and forget that I am Dusolina Giannini and feel all the things those characters feel. That won't do, though. They tell me that if you forget for an instant what you are doing, your work deteriorates. Oh, I am losing my youthful illusions one by one, but illusions are vapory things and not very solid foundations for an operatic career!

"However, the sum and substance of it is this: just because I went to bed one night a music student who had had a chance and made good—I must have made good, mustn't I, or they wouldn't have said all those nice things about me?—and waked up the next morning to find that I had become a news-item, I do not feel that I know everything about singing! I realize that I have made a beginning, a *good* beginning perhaps, but that is all. The future? We shall see! At present I am still Dusolina Giannini, student!" JOHN ALAN HAUGHTON.

GREET SALT LAKE FORCES

First Concert of Season Given by Local Philharmonic Orchestra

SALT LAKE CITY, UTAH, March 17.—

The first concert of the season by the Salt Lake Philharmonic was given recently at the Orpheum Theater. The program opened with the Overture to "Oberon" by Weber, followed by MacDowell's Suite, Op. 42. William E. Bassett, soloist, sang "Where'er You Walk" by Handel and the Prologue to "Pagliacci" by Leoncavallo. The final number was Tchaikovsky's "Marche Slave." Soloists and orchestra were well received by a large audience whose enthusiasm was evident. Charles Shepherd was conductor.

Princess Tsianina and Charles Wakefield Cadman appeared recently in the Tabernacle under the auspices of the Tabernacle Choir. The auditorium was filled and the artists were well received. The Mendelssohn Male Chorus, under the leadership of J. J. McClellan, made its initial appearance at the Congregational Church lately. The program was of exceptional merit, Wagnerian numbers comprising most of the program. The feature, however, was Brahms' "Rhapsody" for contralto and chorus. The soloists of the evening were Florence J. Madsen, contralto; Becky Almond, pianist; Dr. W. R. Worley, tenor, and Walter A. Wallace, bass.

MARK M. FRESHMAN.

MILWAUKEE ARION CLUB IN CONCERT

Edna Thomas Is Soloist—Hear London Quartet in Recital
—Denishawns Dance

By C. O. Skinrood

MILWAUKEE, March 17—Edna Thomas, singer of folk songs, who took the place of Sue Harvard, indisposed, in a recent concert of the Arion Musical Club, made a fine impression in Creole numbers of old New Orleans. Many recalls and encores were given.

The Arion Club, led by Dr. Daniel Protheroe, sang with spirit and vigor. Among its most effective numbers were Faning's "Daybreak," Galbraith's "Out of the Silence," H. Waldo Warner's "Wake, Miss Lindy," and "O Gladstone Light" from Sullivan's "Golden Legend."

The London String Quartet, presented under the management of Margaret Rice, played with perfection of ensemble and beauty of tone in Dvorak's Quartet in E and Beethoven's Quartet in A. A dance suite by H. Waldo Warner, viola player, proved delightful.

Ruth St. Denis and Ted Shawn gave a return dance program recently under Miss Rice's management, before a crowded house. The Denishawn Dancers assisted.

Earl P. Morgan, organist of St. Paul's Episcopal Church, gave a recital in the church of numbers by Guilmant, Boellmann, Dickinson, Bairstow, César Franck and other composers.

All Saints' Cathedral choir, led by Leland Pettit, gave Dubois' "Seven Last Words of Christ," assisted by Pearl Brice, violinist; Hugo Bach, cellist, and Alice Stone, tympanist, recently. The soloists were Spencer Reuter, Frank Egger and Chauncey Branfort.

Carl F. Mueller, organist of Grand Avenue Congregational Church, gave a recital in his sixth annual series in which a special feature was Otto Malling's "The Seven Words of the Redeemer on the Cross," played for the first time in Milwaukee. Iva Bigelow Weaver was soloist.

The MacDowell Club recently gave a modern French program, arranged by Frieda Koss. A special feature was a Ravel Trio, also played for the first time locally.

Raymond Wilson, pianist and teacher at the Eastman School of Music in Rochester, was heard in a recent recital in Salamanca, N. Y. He was cordially received in a program of compositions by Beethoven, Chopin, Fauré, Dohnanyi, and others.

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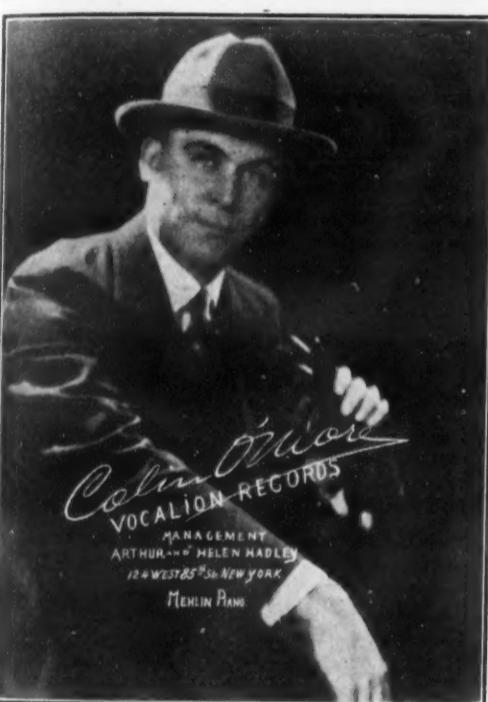
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RENATO ZANELLI

**Catechism for Students
of Singing Prepared by
Prof. M. V. Durmashkin**



Photo by James & Merriew

M. V. Durmashkin, Vocal Instructor of New York

A catechism for vocal students covering practically the entire ground of technique and training has been prepared by Prof. M. V. Durmashkin, who has recently opened a studio in New York. Professor Durmashkin, who was schooled in medicine before he turned his attention to voice training, urges that before a student embarks on a professional career as a singer, he should undergo an expert examination of the throat, ears and nose to determine whether any latent troubles exist that might later impair the voice. "It would pay every singer to study for a short time the anatomy of the vocal organs," says Professor Durmashkin. "It would give him the knowledge of how to conserve his vocal gifts; what to sing, when, and how often."

Many singers sacrifice fullness of timbre and fluency of tone through misuse of the diaphragm, Professor Durmashkin holds. Lyric voices are endangered by an effort to emulate the attainments of dramatic singers, and the proper placement of the voice, with a thorough recognition of its limitations is strongly stressed. An obvious danger is the control of the vocal range that lies between the middle and upper registers, and here Professor Durmashkin points out the necessity of the proper functioning of the larynx and support of the diaphragm. "White" and hoarse tones are attributed to defective attack, and the method advocated is to project the sounds through the mask of the face.

The responsibility of the vocal teacher is treated separately, and here Professor Durmashkin urges the advisability of every teacher being himself a singer and able to illustrate the problems of production and phrasing. Professor Durmashkin attained success as a tenor in Russian opera, and later taught in Milan, Rome and Vienna. He conducted a studio in Seattle, Wash., for four years.

UNIQUE PRESENTATION OF CHOPIN IN NEW ORLEANS

Cortot Supplies Fanciful Titles to the Preludes—Farrar Gives Recital to Big Audience

NEW ORLEANS, LA., March 17.—Alfred Cortot, French pianist, was heard in a closing recital of the Tarrant Series on March 5. He played superbly a "Concerto da Camera" by Vivaldi and all the twenty-four Chopin Preludes. Mr. Cortot furnished fanciful mottoes for each of the latter works, to give a key to his interpretation of them. Thus the first three were entitled "Waiting for the Beloved One," "Sad Meditations Near the Sea" and "Song of the Brook." The program also included the "Etude en Forme de Valse" and Bourée for the left hand by Saint-Saëns, "La Cathédrale Engloutie" by Debussy, a Seguidilla by Albeniz and the Second Rhapsody of Liszt.

Geraldine Farrar was heard by an immense audience at the Shriners' Temple on March 2. The interpretations of Miss Farrar were delightful. Perhaps the finest vocalism of the evening was shown in Rachmaninoff's "Where Beauty Dwells" and "The Tryst" and "Lassie with a Rosy Cheek" by Franz. The Habañera from "Carmen" was given in operatic style, the artist wearing a Spanish shawl. Henry Weldon, bass, sang numbers by Bach, MacDowell, Schumann and Mar-

EXTEND NASHVILLE SERIES

Calvé in Notable Recital—Gurlitt Symphony Has Local Première

NASHVILLE, TENN., March 17.—The Municipal Band will give six concerts each week during the summer season, instead of the two Sunday programs customary in previous years. A recent announcement to this effect was issued from the organization's headquarters.

Emma Calvé was heard in a recital of unusual interest at Ryman Auditorium on Feb. 19. The program displayed to advantage this exceptional artist's gifts. Several encores were given. Yvonne Dienne, an able accompanist, also gave two piano solos.

Lawrence Goodman, director of piano at Ward-Belmont, gave a recital in the auditorium of the school on Feb. 15. Mr. Goodman gave a preliminary explanation of each number. The program was enjoyed by a large audience.

In honor of Charles H. Morse, composer of organ music, there was recently given a first hearing in Nashville, of Gurlitt's novel "Children's Symphony" in C. Martha Carroll arranged the unique instrumental parts, assigned as follows: Ursula McCampbell, Miss Carroll and Mrs. Milton Cook, violins; Milton Cook, toy trumpet; Hattie Paschal, Ada Maxwell and Frank Hollowell, nightingale, quail, and drum, respectively; George Pullen Jackson, cuckoo; William Haury, triangle, and Alvin S. Wiggers, piano. F. Arthur Henkel, conductor of the Nashville Symphony, led the first movement; D. R. Gebhart, the second, and George Pullen Jackson, the Rondo Burlesco. MRS. J. A. WANDS.

Mrs. J. A. WANDS.

tin. Joseph Malkin, cellist, played a movement from Haydn's Concerto in D. Claude Gottschalk was a good accompanist.

The Literary and Musical Club met at the residence of Mr. and Mrs. Samuel Zemurray on Saturday, March 3. Among those heard in the program were Mary Bays, soprano; Bentley Nicholson, tenor; Dr. Giuseppe Ferrata, pianist; Alfred Meister, bass, and Mrs. Zemurray, organist. Mrs. Meyer Prince was the accompanist.

Catherine Price, soprano, was the soloist in the thirteenth recital under the auspices of the Newcomb School of Music at the Art Building, Newcomb College, on March 3. Clara DelMarmol, accompanist for the young soprano, who is a pupil of Leon Ryder Maxwell, also gave exacting solo numbers. One of her own compositions, "What Say Bright Leaves of Day?" won praise.

Mrs. B. I. Bloom of New York and Mrs. W. A. Lurie gave a musicale at the Grunewald Hotel on March 3. Eugenie Wehrmann-Shaffner, René Salomon and Louis Faget were heard in a program including two songs composed by Mrs. Bloom.

Mrs. F. Zeidler of Toronto, Canada, was heard in concert at the studio of Harry B. Loeb on March 2. She sang an aria by Mozart, two Schubert songs, a group of French songs, a scene from Thomas' "Hamlet" and other numbers.

HELEN PITKIN SCHERTZ.

MEMPHIS FORCES HEARD

Municipal Orchestra and Apollo Club Give Programs—"Gioconda" Sung

MEMPHIS, TENN., March 17.—The second concert of the series by the Memphis Municipal Orchestra was given on Feb. 22 at the Lyric Theater, Joseph Henkel conducting. The program was well received, and comprised excerpts from "Tannhäuser" and "La Bohème," Ethelbert Nevin's "Day in Venice," Von Suppé's "Galatea" Overture, and Lui-gini's "Egyptian Ballet" Suite. Naomi Nazor, of Pine Bluff, Ark., was the soloist. Her numbers included an aria from "Aida" and a group of particularly engaging songs by Gretchaninoff, Chabrier, Schumann, Chopin and Rogers. Miss Nazor was warmly applauded and gave a number of encores. Patrick O'Sullivan accompanied. The orchestra gave a concert at Central High School on Feb. 20, following its policy of introducing orchestral music among the students.

The Apollo Club, including a quartet composed of Russell Newell, Hugh Sandidge, George Hughes and H. D. Munall, gave an entertaining and well sung program at the Goodwyn Institute on Feb. 16. A large audience attended. Harry Steuterman served as accompanist.

The Memphis Opera Club, of which Mrs. B. F. Turner is president, interested a large gathering of members at the presentation of "La Gioconda" at the Nineteenth Century Club on Feb. 17. In solos and ensemble the cast was excellent. Mrs. William Murrah sang the title rôle. Mrs. C. P. J. Mooney was the Laura; C. M. Saner sang Enzo and Milton Knowlton sang Barnaba. Mrs. Turner directed the opera while Adolph Steuterman, the capable conductor of the club, accompanied.

BABETTE M. BECKER.

LOUISVILLE, KY.

March 17.—Joseph Henry, pianist; Hattie Walther, soprano; Martha Hegewald and Naomi Worden, violinists; George Thixton, baritone, and Theodore Richbourg, pianist, were the soloists at the monthly meeting of the Junior Wednesday Morning Musical Club at the Y. M. C. A. Auditorium recently. The club has made commendable progress since its organization last September and the program given on this occasion was an interesting specimen, particularly the Largo from the Bach Concerto for Two Violins as played by Miss Hegewald and Miss Worden.

ROBERT HALL THOMPSON.

EVERGREEN, ALA.

March 17.—Axel Skovgaard, violinist, and his wife, Alice McClung Skovgaard, pianist, appeared in joint recital before a capacity audience at the Court House Auditorium here on Feb. 13 under the auspices of the Orpheus Club, of which Mrs. C. A. Jones is leader and Augusta Farnham, manager. Sjögren's Violin Sonata in E Minor opened the program, following which several groups featur-

ing numbers by Saint-Saëns, Nicolski and Wieniawski for the violin, and Rachmaninoff, Ravel and Grainger for the piano were heard. A considerable sum was realized for the piano fund, for the benefit of which the concert was given. Mrs. C. R. Taliaferro gave a morning musicale at her home on Feb. 15, the program featuring Mrs. W. J. Dunn, contralto, and Mrs. F. F. Feagin, pianist. A. J.

CAMPAIGN FOR ORATORIOS

New Orleans Society Seeks to Aid Young Musicians of City

NEW ORLEANS, LA., March 17.—The Oratorio Society of this city is again bringing before the public its efforts to aid the young musicians in giving them opportunity and the local musical public in enabling it to hear more music. This it accomplishes through presentation of the great works of oratorio with singers whom it aids to become familiar with the various rôles. Gounod's "Redemption" has been chosen by Conductor Schuyten for the last of this season's programs, and the active co-operation of all musicians in New Orleans is being enlisted and a campaign undertaken to obtain new members. The officers of the society are Theodore Roehl, president; R. E. R. deMontuzin, vice-president, and George F. Tucker, treasurer.

As a tribute to the late George O'Connell, for fifty years identified with the leading spirits in the New Orleans music world, the New Orleans Musical Society has changed its name to the George O'Connell Musical Society. Arthur Wintersteller has been chosen conductor.

The Polyhymnia Circle gave its fourth monthly program with Mrs. Eola Berry Henderson, Cecile Garrity, sopranos; Kitty Levy, mezzo-soprano; Theodore Roehl, baritone; Paul Jacobs, tenor, and Henri Wehrmann, violinist, as soloists. The University of Alabama Glee Club appeared at the Athenaeum on Feb. 24 under the auspices of the Tulane Glee Club.

HELEN PITKIN SCHERTZ.

CHAPEL HILL, N. C.

March 17.—Arthur Shattuck appeared in the Artists' Course of the University of North Carolina on Feb. 12. Mr. Shattuck played in artistic style a program ranging from Bach's Capriccio in A Flat and the Gluck-Saint-Saëns "Air de Ballet" to the "Isle of Shadows" by Palmgren and the "March of the Wooden Soldiers" by Goossens. The Music Section of the Chapel Hill Community Club held its January meeting at the home of Mrs. Harry Chase. In honor of George Washington, a program of old songs was given in colonial costume. Those taking part were Mrs. Learned, Mrs. Howell, Mrs. Hamilton, Mrs. Paulsen, Mrs. Winston, Mr. Lawrence, Mr. Anderson and Carl Wiegand, violinist. The monthly faculty recital was given on Sunday, Feb. 4, by Paul John Weaver at the Sprunt Memorial Church. Mr. Weaver played an interesting program, including a Bach Fugue and Chorale, an excerpt from the German Requiem by Brahms and an arrangement of "Swing Low, Sweet Chariot."

LEXINGTON, KY.

March 17.—At the monthly meeting of the Junior Music Club it was disclosed that the club is now the largest in the state, having seventy-five members. Mrs. D. E. Fogle of Georgetown, the State president, was present at the meeting and talked briefly regarding the work of the other Junior clubs of the State. The Junior Club of Owensboro ranks second in size, she said. The Lexington Junior Music Club was addressed by Peter Dykema of the University of Wisconsin, who spoke on rhythm in music, giving illustrations at the piano. A short piano program was given by members of the club at the close of the meeting, which was held at the home of Mrs. L. L. Roberts.

MARY CAMPBELL SCOTT.

CHARLESTON, S. C.

March 17.—Louis Graveure, baritone, gave a program of German, Old English, French and American songs on Feb. 25, under auspices of the Charleston Musical Society. His group of English songs was particularly interesting. The "Toreador" Song from "Carmen" was an extra given with great brilliance. Arpad Sandor proved an exceptionally able accompanist. He contributed two piano solos to the program.

VIRGINIA TUPPER.

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Mrs. Caruso Gives Proceeds of Sale of Singer's Costumes to Foundation

THE share of the proceeds of the sale of operatic costumes of the late Enrico Caruso, belonging to Mrs. Dorothy Benjamin Caruso, his widow, will be donated to the Caruso Memorial Foundation for the aid of deserving musicians. This announcement was made at the opening of the session of the sale at the American Art Galleries, New York, on March 7. Mrs. Caruso has, however, kept one costume for each of the late singer's rôles for her daughter, Gloria. The amount of the donation could not be learned from the Foundation or from Mrs. Caruso's attorneys.

The sale of the costumes brought comparatively low prices. The highest item was that of a jeweled "gala" dress and sword of *Rodolfo* in "Aida," which was sold to J. Z. Noorian for \$70. Almost the only operatic personality among the purchasers was Manuel Salazar, tenor of the Metropolitan Opera Company, who paid \$45 for another costume for the same rôle. A "Pagliacci" costume, used by the tenor in the motion-picture play, "My Cousin," went to Mrs. William C. Atwater for \$25. A ruby velvet mantle of *Riccardo* in Verdi's "Ballo in Maschera" was bought by Mrs. Francis H. Cabot for \$37.50. Operatic cutlery was disposed of in the purchase by R. A.

Albee of three elaborate daggers for \$50 and by M. D. Benzria of three swords for \$40. Dealers bought other stage garments at an average price of \$20 each.

The Caricatures and Books

The singer's caricatures brought average prices estimated at \$17. The highest sale was that of a full-length India ink drawing of the artist in evening dress, for which Henry Espriches paid \$55. A private collection of books sold at this session brought the total for the evening to \$4,080.

A fine collection of Lomoges enamels brought more spirited bidding by collectors. Two sixteenth century plaques by Jean Pénaud and two by Pierre Raymond were sold to H. L. Sherer for \$8,000 and \$6,600 respectively. A bronze door knocker by Sansovino was bought by Thomas Wilson for \$2,000 and a bronze equestrian statuette by Henry Symons for \$2,000. Marbles, watches, furniture, embroideries and paintings were among the other objects sold. The Brescian walnut cabinet, used as an altar for the baptism of the tenor's daughter, was sold to Porter Woods for \$425, and an Italian Renaissance four-poster bed brought \$450 from the same purchaser.

The complete total for the six sessions of the sale was reported as \$151,148.

MUSIC STUDY TOUR OF EUROPE PLANNED

Travel Club to Visit Six Foreign Countries on Summer Pilgrimage

A tour of European musical centers this summer, including visits to the festivals at Munich and Salzburg, is being projected by the Music Travel Club of America. The itinerary of the organization includes the most interesting cities of Italy, Switzerland and Germany, in addition to week-long stops in Paris and London. Howard Brockway, composer, will accompany the club as lecturer and leader and Mrs. Brockway will act as chaperone.

The tour offers unique opportunity to musicians to combine first-hand observation of music in Europe with interesting study. Mr. Brockway will give talks on the historical significance of the places visited and expositions at the piano of works heard at the festivals.

The party, according to the tentative

schedule, will leave New York on the liner Lafayette on June 23. After a week in Paris, the travelers will enter Italy, going by way of Montreux, Milan, Cremona, Genoa and Pisa to Rome. Three days will be spent in both the Italian capital and in Florence and two in Venice. Thereafter Bellagio, Lucerne and Zurich, Stuttgart and Nuremberg, the last inseparably associated with Wagner's "Meistersinger," will be visited. Two days will be passed in Bayreuth, the scene of the famous festivals of pre-war days.

The beginning of August will find the visitors in Weimar and Eisenach. After stops in Leipzig, Berlin and Dresden, each of which has a musical season of interest, the climax of the journey will be reached in the week-long visits to the Munich and Salzburg Festivals. From Frankfort a Rhine journey will be taken to Bonn, Beethoven's residence city, and from there the party will go to London by way of Cologne and Brussels. The return voyage will be begun at Liverpool on the Carmania on Sept. 1, reaching New York in ample time for the autumn resumption of musical activities.

PHOENIX MUSIC WEEK ENDS

Even Automobile Show Joins in Observance of Annual Event

PHOENIX, ARIZ., March 17.—Music week was well observed in Phoenix, beginning with the Paderevski concert on Saturday evening, Feb. 17. Throughout the week following daily programs were given in the several schools, thanks to the untiring efforts of Mrs. Charles Craver. The Arizona School of Music gave several recitals, one of which was given by boy pupils of local teachers, and another by Franz Darvas in his "Concert Club" series. Mrs. William Burton McCandless, Cordelia Hulburd and Mrs. Maude Pratt Cate presented their pupils in excellent studio recitals, and the Woman's, the Harmony, the Musician's and the College clubs gave especial attention to music during the week's meetings. The Rotary Club, with Eugene Redewill as host, gave a luncheon program; even the Automobile Show featured musical numbers.

The William Wade Hinshaw Company presented "Così Fan Tutte" before a large audience at the High School Auditorium Feb. 23, Irene Williams, soprano, making a most favorable impression. It was the fourth number of the series presented by the Musicians' Club. As a fitting close for the week, a community sing took place on Feb. 24, conducted by Mrs. Clyde Gandy, and the Trinity Choir, led by Arthur J. Smith, gave Sullivan's "Festival Te Deum" at Trinity Cathedral. HELENA M. REDEWILL.

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SCHOLARSHIP IN OKLAHOMA

City's Club Women Sponsor Student Aid—Russian Music Discussed

OKLAHOMA CITY, OKLA., March 17.—A movement to establish a scholarship for the education of Oklahoma City musicians is being fostered by J. H. Cooper, manager of the Criterion Theater, with the assistance of local teachers and a group of women representing every club in the city. Mrs. Belle Tabor is president of the organization, which will begin to function as soon as complete details are worked out.

The music department of the Sorosis Club at a recent meeting at the home of Mrs. L. Emerson Faris discussed Russian music, with Mrs. Floyd J. Harris as leader. The life of Rachmaninoff was sketched by Mrs. J. M. Perkins, and his "Humoresque" was played by Mrs. L. W. Kibler. A group of songs was given by Mrs. Monte Powell. Readings were given by Mrs. R. F. Parmenter, Mrs. G. E. Dark and Mrs. Jasper R. Thornhill. Mrs. William A. Buckholtz sang "Lullaby" and the "Bird Song" by Oley Speaks. Mrs. J. M. Perkins, Mrs. Faris and Mrs. R. J. Clements were the accompanists.

Edwin Vaile McIntyre of Oklahoma City, Mrs. Marie M. Hine of Tulsa and Oliver H. Kleinschmidt of Bartlesville have been named judges in the composition contest of the Oklahoma Federation of Music Clubs. C. M. COLE.

MARIETTA, GA.

March 17.—Under the chairmanship of Mrs. Leland D. Smith, the music section of the Woman's Club is forging ahead in its study of the music of the nations.

Folk-songs, American and Scotch, have been studied; each has been given a program in which the soloists appeared in costume, the concerts being prefaced with short analyses of the works to be presented. In the Indian, Southern and Scotch programs dances were introduced. Prior to the opening of the Atlanta grand opera season the club is studying the operas which are to be performed. Mrs. Smith's committee consists of Mrs. E. D. Elder, Mrs. M. D. Hodges, Mrs. Sam P. Rambo, Mrs. P. D. Reeser, Mrs. J. W. Legg and Miss Patton, Miss Hancock and Miss Benson.

Mrs. H. G. Cole, at the age of eighty-four, still holds the post of organist in the Episcopal Church.

HELEN KNOX SPAIN.

"IMPRESARIO" IN HOLYOKE

London String Quartet and German Chorus Also Appear

HOLYOKE, MASS., March 17.—William Wade Hinshaw's production of Mozart's "Impresario" was given at the City Hall Auditorium recently and was received very cordially by the Holyoke Concert Course subscribers. Percy Hemus, in the title rôle, was most successful, and the other singers were adequate. The production was well mounted.

The London String Quartet appeared at Mount Holyoke College. A large audience warmly applauded the attractive program.

The South German Male Chorus of twelve voices, from Baden, Germany, gave a concert at the High School Auditorium on Feb. 21, under the auspices of the Holyoke Charity Association. The net receipts were donated for relief work among the suffering children of Germany.

W. C. Hammond of Mount Holyoke College gave the second of his annual series of Saturday afternoon organ recitals at the Second Congregational Church. The assisting artists were Milton J. Aronson, violinist, and George Dowd, bass-baritone.

The Holyoke Music Club met recently in the afternoon and a program of works by British composers was given by various members.

HOWARD THOMAS.

WALTER ENCHANTS ST. PAUL AUDIENCES

Leads Minneapolis Symphony in Masterly Fashion—Mme. Ivogün Is Soloist

By Florence L. C. Briggs

ST. PAUL, MINN., March 17.—The appearance of Bruno Walter as conductor of the Minneapolis Symphony in two concerts only a week apart has been a matter of moment to St. Paul concertgoers. Under his leadership, the beauties of Haydn and Mozart have been illuminated by an artist's hand. Rarely has the orchestra so satisfied the lover of the classics and rarely has the general mass of the audience been more demonstrative in its expression of appreciation.

Maria Ivogün was the assisting soloist at the first concert. Her two Mozart arias, "L'Amico saro costante" from "Il Re Pastore" and "Martern aller Arten" from "Die Entführung aus dem Serail," were beautifully sung and went well on a program including the Mozart Suite, "Les Petits Riens." There were played also the first part of Schumann's B Flat Symphony, the Prelude and "Liebestod" from "Tristan and Isolde" and Weber's "Euryanthe" Overture. Mme. Ivogün was delightfully applauded. The sympathy between singer and conductor resulted in a finely unified presentation.

It was generally remarked that the orchestra outdid itself in the second concert on March 8. Haydn's B Flat Symphony, Mendelssohn's Overture, "A Midsummer Night's Dream," and Tchaikovsky's "Romeo and Juliet" were played. Ignaz Friedman, assisting soloist, was also roundly applauded after his masterful performances of Chopin's Andante Spianato and Polonaise, Op. 22, and Liszt's E Flat Concerto.

Florence Macbeth sang in recital to a large audience in the Auditorium, March 5, under the auspices of the St. Paul Chapter of the D. A. R. It was a delightful occasion and yielded a goodly sum for the Soldiers' Memorial.



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RUSSIAN OPERA ENDS FOUR WEEKS' VISIT

Valentinoff's "Night of Love," a Popular Hit, Has Six Repetitions

CHICAGO, March 19.—The Russian Opera Company finished its four weeks' engagement at the Auditorium Theater on Sunday evening. The final week was made up of repetitions of the operas that had gained popularity with the public in the first three weeks of the company's visit. Valentinoff's "Night of Love" was given on Sunday evening, March 11, Tuesday, Wednesday and Thursday evenings and Saturday afternoon, and closed the season on Sunday evening. Tchaikovsky's "Christmas Eve" was repeated on Monday evening; Rimsky-Korsakoff's "Snow Maiden" on Friday evening, and Halévy's "Jewess" on Saturday evening.

Much of the admirable characterization and effective acting of the Russians was lost in the vast recesses of the Auditorium Theater, and the intimate atmosphere which prevails in most of the Russian operas was missed, and in some of instances the singers were too

conscious of the bigness of the theater and the amount of volume necessary to make themselves heard.

There is, however, a naturalness about the acting of this Russian company that creates an atmosphere not obtained by any other opera organization in this country. The various members of the company seem actuated by their own impulses when they are on the stage, without apparent thought of the stage manager. The action does not necessarily stop when one of the principals begins an aria. Instead members of the chorus keep on laughing and talking among themselves, playing sly tricks on one another, adding touches of realism to the picture by so doing.

Although several operas new to Chicago were scheduled for performance early in the season, box office consideration dictated the centering of interest on those operas which had already proved popular. The season did give an opportunity to hear Feodor Chaliapin in "Boris Godounoff" with his own countrymen, which was a rare treat to the Chicago public. Tchaikovsky's "Christmas Eve" was new here and was well liked, while Valentinoff's "Night of Love" gave the public an opportunity to laugh at the idiosyncrasies of grand opera.

plans to hold regular luncheon meetings from now until the close of the fund-raising campaign.

PLAN OPERA FOR CHILDREN

Teachers' Association Urges Series of Special Matinees

CHICAGO, March 17.—The success of the children's concerts given by the Chicago Symphony has encouraged the School Teachers' Association, and Peter C. Mortenson, Superintendent of Schools, to hope that the Chicago Civic Opera Association may be prevailed upon to do a like service by giving a series of special matinées next season, presenting operas that will appeal particularly to children.

The executive committee of the Opera Association has had a similar plan in mind, and it is possible that the two organizations may work out a satisfactory plan. The company has three operas in its repertory which would appeal to children: Rimsky-Korsakoff's "Snow Maiden," Humperdinck's "Hänsel und Gretel" and "Königskinder." Other works could be added if the contemplated plan proved feasible and sufficient interest was shown to make these matinées of educational value to the children.

The adjustment of prices would involve some difficulties not encountered in the Chicago Symphony's children's concerts. Then, too, an opera matinée would take an entire afternoon from school, whereas the children's concerts are held from 4 to 5 o'clock on the first and third Thursdays of the month.

The teachers, however, are anxious to arrive at a practical solution of the problem and the opera authorities appear to be willing to give the subject consideration. If such a course is satisfactorily worked out, it will cause the civic opera to be regarded with even greater favor than it now enjoys.

To Give "Night of Love" in English

CHICAGO, March 17.—One hundred dollars in prizes, offered by S. Hurok to the patrons of the Russian Opera Company who would identify the greatest number of tunes in Valentinoff's mosaic opera, "A Night of Love," were awarded tonight. First prize of \$50 was given to H. L. Reiwisch, 6009 Calumet avenue, Chicago, who correctly identified twenty-eight different melodies. The work has proved so popular in Chicago that S. Hurok, manager of the Russian Opera Company, plans to have the libretto translated into English and the work produced on Broadway

with American singers. It was given in its Russian dress eight times in the last ten days of the Russians' season in Chicago, with alternating casts of principals.

C. Q.

Soprano Appears With Glee Club

CHICAGO, March 17—Orpha Kendall Holzman, soprano, was the assisting artist at the Association of Commerce Glee Club concert given under the auspices of the Lake View Woman's Club at the Le Moyne School on Tuesday evening. The Glee Club of the Association, Herbert E. Hyde, conductor, composed of more than sixty-five voices, is made up of Chicago business men, and is a chorus comparing favorably with professionals. Three concerts have been given this winter with the co-operation of women's clubs, Austin having had the first, Englewood the second and Lake View the last.

Sheehan Sings With English Opera Foundation

CHICAGO, March 17—Joseph Sheehan, tenor, for many years a practical exponent of opera in English, sang *Turiddu* in the *Opera in Our Language* Foundation's repetition of "Cavalleria Rusticana" on Thursday afternoon at the Playhouse. Mr. Sheehan's voice still has ample fire and color, although he has been on the operatic and vaudeville stages for many years. His distinct enunciation of the English text was a delight to the ears, and should be an example to some of his young associates who have difficulty in making their English words intelligible. The only other change in cast was that of *Mama Lucia* sung by Martha Richardson. As in previous performances, "A Devil's Ballet" danced by Lora Shadurskaya, William Kuderoff and the corps des ballet, preceded the opera.

Young Artists Show Promise in Débuts

CHICAGO, March 17—Agnes Koflickova, violinist, and Marie Herron, soprano, made their débuts in the second of the Young American Artists' recitals arranged by Jessie B. Hall, on Thursday evening in the Fine Arts Recital Hall. Miss Koflickova possesses good technic and a well rounded tone, but she needs further routine to develop the possibilities disclosed. Miss Herron has a clear soprano voice, well-placed and of lovely quality. There is not much tonal variety as yet and her interpretations lack depth, but she has the intelligence to profit by experience and she has made a good start.

Ilse Forster Soloist with New Orchestra

CHICAGO, March 17—Ilse Forster, mezzo-soprano, appeared as soloist with the new Masonic Symphony, which made its début at Lincoln Center on Sunday afternoon, March 11, under the baton of George Dasch, leader of the second violin section of the Chicago Symphony. Miss Forster sang "My Heart at Thy Sweet Voice" from Saint-Saëns' "Samson and Delilah" with orchestral accompaniment, followed by a group of lighter numbers, with Philip Warner at the piano.

CHICAGO, March 17.—Adolf Bolm, ballet director of the Chicago Civic Opera last season, has been re-engaged for the next two years.

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SCHNABEL HEARD IN A BRAHMS CONCERTO

Pianist Makes Initial Appearance with Symphony—Ravel Novelty Played

CHICAGO, March 17.—Artur Schnabel, pianist, made his introductory appearance in Chicago through the medium of Brahms' Concerto in D Minor in the Friday afternoon and Saturday evening concerts of the Chicago Symphony in Orchestra Hall. The program contained classical and modern orchestral numbers sufficiently varied to satisfy the most exacting taste. Mozart's "Marriage of Figaro" Overture and Haydn's "Oxford" Symphony were placed in juxtaposition to Hugo Wolf's "Italian Serenade" and Maurice Ravel's "The Waltz."

Mr. Schnabel's breadth of vision, technical agility and sympathetic understanding gave an individual flavor to his interpretation. Pianist and conductor were thoroughly in accord and rhythm, phrasing and coloring between orchestra and soloist formed a harmonious entity. The solo instrument at times stood out sharply defined against a background of massed orchestral coloring and then they would blend and melt into one. It was inspired playing on the part of both orchestra and soloist. Mr. Schnabel achieved his purpose quietly and effectively. Where power and force were necessary he produced the requisite amount of tone with apparent ease. In quieter passages his playing had a soothing calmness that was never tedious or boresome.

Ravel's choreographic poem, "The Waltz," was a novelty. Around a lilting Viennese waltz theme, the composer has woven a web of modern harmony, undulating and sensuous in quality, pierced here and there with dissonances that roused the listener from a somnolent state to one of acute attention.

The tenuous measures of Wolf's lovely Serenade were played with a refreshing sparkle and piquancy. The Haydn Symphony, with its delicate coloring and vivaciousness had a sympathetic reading by Mr. Stock, who also brought out the gay humor and joyousness of the Mozart overture.

C. Q.

CHICAGO, March 17.—Cooper Lawley, tenor, and Helen Hedges, soprano, were the winners in the vocal contest for young artists under the auspices of the State Federation of Music Clubs, held recently in Urbana, Ill. Marion Roberts of Oak Park, Ill., was the winner in the piano contest. The State contest was preliminary to the national contest at Asheville, N. C., on June 10.

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Events in Musical Chicago

SUNDAY AFTERNOON FILLED WITH MUSIC

Five Singers, a Pianist and a Trio in Recitals Provide Rich and Varied Fare

CHICAGO, March 17.—A formidable list of musical events occupied Sunday afternoon. Paul Althouse, tenor, and Arthur Middleton, bass, recently returned from an Australian tour, were at Cohan's Grand Opera House; Amelita Galli-Curci and Frieda Hempel drew big houses at the Auditorium and Studebaker Theaters respectively; Ossip Gabrilowitsch, pianist, gave a Chopin program at the Playhouse; John Charles Thomas, baritone, appeared at the Blackstone Theater, and the Elshuco Trio gave a chamber music concert in the Crystal Ballroom of the Blackstone Hotel. José Mojica, tenor, was soloist at the noon concert given by the Chicago Theater Orchestra.

Mr. Althouse and Mr. Middleton were heard in the "Solenne in quest'ora" duet from Verdi's "Forza del Destino," sung with beautiful tone and exquisite shading. Mr. Althouse sang groups in French and English and "Una Furtiva Lagrima" from Donizetti's "Elisir d'Amore," and Mr. Middleton gave two Handel arias, a German group and Keel's "Salt Water Ballads," the concert closing with the scene and duet from the first act of Gounod's "Faust."

Madame Galli-Curci was at her best in Sinding's "Sylvelin," Samuels' "My Shadow" and Russell's "A Little Prayer," which were sung with charm and grace and in tones of mellowness and warmth. As usual, she had the artistic assistance of Manuel Berenguer, flautist, and Homer Samuels, pianist.

Frieda Hempel cast a mid-Victorian spell over her audience with her "Jenny Lind" concert. She sang a group by Schumann and Schubert and an old Norwegian melody, "The Herdsman's Song" with delicate nuances and purity of tone and interpreted them with musically authority. Coenraad V. Bos, pianist, and Louis P. Fritze, flautist, also arrayed in period costumes, added pictorially and musically to the recital's success.

Ossip Gabrilowitsch, enjoying a respite from his duties as conductor of the Detroit Symphony, played a Chopin program with the poetic feeling, restrained fire and sympathetic understanding which Chopin's music requires. There was an admirable adjustment of musical values, telling contrasts, and the necessary force to make his interpretations convincing.

John Charles Thomas gave a recital that was satisfying in every respect. His work was imbued with sincerity and

he sang with authority and with well-developed imagination, carefully held in check to suit the needs of the song.

The Elshuco Trio, composed of Aurelio Giorni, pianist; William Kroll, violinist, and Willem Willeke, cellist, played works by Brahms, Paul Juon and Schubert with excellent tone quality and variety in shading, showing evidence of careful study and study.

José Mojica, tenor of the Chicago Civic Opera, sang "Una Furtiva Lagrima" at the Sunday noon concert of the Chicago Theater Orchestra. His voice was fresh and pleasing in quality, and his interpretation showed imagination and musical feeling. He had to add two extra numbers to satisfy his audience.

C. Q.

YOUNG ARTISTS IN CONTEST

Winners in American Musicians' Tests To Be Heard With Orchestra

CHICAGO, March 17.—Eric DeLamarre, assistant conductor of the Chicago Symphony; Arthur Shattuck, pianist, and Frank H. Shaw, director of the Cornell College School of Music, Mt. Vernon, Iowa, officiated as judges in the final contest for young artists arranged by the Society of American Musicians, on Monday evening, in Orchestra Hall.

Nine contestants appeared in the final trial, three young artists for each department, violin, piano, and vocal, having been chosen from the preliminary contests. The winner in each department will appear as soloist at one of the popular concerts given by the Chicago Symphony before the close of the present season.

Nesta Smith was the winner in the violin department playing Bruch's Concerto in G Minor. Margaret Farr, pianist, won first place for her admirable playing of Saint-Säens' Concerto in G Minor.

The judges were placed in a more difficult position in deciding on the qualifications of the vocal contestants, as they had to choose whether a soprano, contralto or baritone, was entitled to first honors, finally awarding to George G. Smith, baritone, first honors for his singing of the Prologue from "Pagliacci."

Howard Wells, president of the Society of American Musicians, in announcing the awards, said that the contests had been close in each department, but that the judges were unanimous in every decision.

Pupils Give Scene from "Hänsel und Gretel"

CHICAGO, March 17.—Helen Derzbach, soprano, as Gretel, and Edith Orenstein, mezzo-soprano, as Hänsel, appeared in a scene from Humperdinck's opera, at a concert given on Friday evening by the Amalgamated Clothing Workers of America at Sokol-Chicago Auditorium. Mrs. Herman Devries, voice teacher and coach, took charge of the stage setting, costuming and coaching and accompanied the two singers at the piano. Later Miss Orenstein sang an aria from Debussy's "L'Enfant Prodigue" and Max Liebling's "Love Came in at The Door." Helen Freund, coloratura soprano, a pupil of Mrs. Devries, sang several songs.

Mezzo-Soprano Charms Children

CHICAGO, March 17.—One of the largest crowds ever assembled for a musical event at the South Shore Country Club gathered to hear Irene Pavloska, mezzo-soprano of the Chicago Civic Opera, in a program of Italian, French and English songs on Sunday afternoon. A group of children's songs in English was especially liked and the many children present in the audience surrounded Miss Pavloska after the finish of her group, giving voice to their delight in no uncertain manner. The "Habañera" from Bizet's "Carmen" and Musetta's Waltz Song from Puccini's "Bohème" were sung with rich, warm tone and expressiveness.

CHICAGO, March 17.—Serge Oukrainsky, head of the Pavley-Oukrainsky ballet and school, returned from Paris recently. Mr. Oukrainsky was abroad three months, visiting London, Geneva, Nice, Monte Carlo, and Paris, seeking musical novelties, which will be used in his new ballets next season.

In Chicago Studios

Chicago, March 17.

CHICAGO MUSICAL COLLEGE

Jaroslav Gons, cellist, of the faculty, was assisting artist at a concert given by the Morgan Park Singing Society on Saturday.

Mark Love, baritone, pupil of Dr. Fery Lulek, has been engaged to sing at McVicker's Theater. Dorothy Kendrick, pupil of Edward Collins, pianist, was soloist at the Rogers Park Kiwanis Club on March 7.

Marie Herron, pupil of Rose Lutiger Gannon, contralto, gave a recital in the Fine Arts Recital Hall on Thursday evening.

Pupils of the vocal, violin and piano departments gave a recital in Steinway Hall on Sunday afternoon. Those taking part were Lucille Wachtel, Helen Blake, Juanita Wray, Carroll Kearns, Ada Allen and Zelma Smithpeter, singers; Marshall Sosson and Philip Kaufman, violinists; Gerald Smith, Raymond Elliott, Manfred Gotthelf, Adelaide Anderson and Sylvia Baird, pianists.

BUSH CONSERVATORY

Four talented pupils of the Conservatory gave a concert at Morris, Ill., on March 8, under the auspices of one of the largest churches in the town. Those presenting the program were Jennie Mohr, violinist, pupil of Richard Czerwonky; Genevieve Dunn, soprano, pupil of Mae Graves Atkins; Elma Pearl, reader, pupil of Mae Riley McKinley, and Andrew Quattlebaum, tenor, pupil of Herbert Miller. Kathleen Morris was the accompanist.

A joint recital was given at the Conservatory on Thursday evening by Ebba Sundstrom, violinist, and Marion Lychenheim, pianist. The program included Beethoven's Sonata in F Major for violin and piano, and a suite by Korngold. Miss Sundstrom also played two groups of small numbers.

AMERICAN CONSERVATORY

Advanced piano pupils of Cora Kieselbach, Ida Kaehler, Edna Cunningham, Olga Kuechler and Albertine Nelson, and vocal pupils of Carl Songer, gave a recital in Kimball Hall on Saturday afternoon.

John Knowles Weaver, pupil of Arthur Olaf Anderson, has won first prize for a piano composition offered by the Oklahoma Federated Music Clubs. Max Wald, another pupil, was successful in having his overture for orchestra accepted as one of the five chosen from the ninety compositions submitted in the competition for the North Shore Music Festival's \$1,000 prize.

Louise Willhour, who conducts large classes in ballet and interpretative dancing during the winter, is planning to offer special courses in dancing during the summer session from June 25 to July 28.

Mariam Zimmerman, pianist, pupil of Silvio Scionti, has accepted an engagement as teacher of piano in a college at Canton, Mo.

GUNN SCHOOL OF MUSIC

Father William J. Finn, conductor of the Paulist Choristers of New York, has been engaged to give a series of lectures beginning on June 25 and ending on July 21. His course will embrace choir methods of the middle ages; Russian choral art; Gregorian chant and problems confronting organists and choirmasters.

Lee Pattison, pianist, has also been engaged for the summer term, beginning his work in May and continuing through the months of June, July and August.

Colbertha Millet of Milan, who has been a successful vocal teacher for many years in New York, Paris, Berlin and Milan, joined the faculty of the school the first of the year. Madame Millet will teach during the summer session.

LYCEUM ARTS CONSERVATORY

Pupils of the dramatic class, directed by Elias Day, presented two one-act plays in the Alley Theater on Friday evening. Bernice Gott, Geneva Wisman, Bernice Lewis, Louise Sawyer, Francine Darke and Emile Conley took part in "Op-o'-Me-Thumb," acting in an interesting and realistic manner. "The

Maker of Dreams" was delightfully acted by Evelyn Greene, Bernice Lewis and John Brady.

Thelma Menzer, Josephine Carter, Ruby Stein, Gertrude Ames, Beatrice Svesta and Frieda Abadore, pupils of Oranne Truitt-Day, gave an interesting recital in the Alley Theater on Saturday afternoon.

Edward Clarke, baritone, and Rachel Steinman Clarke, violinist, gave a joint recital at the West End Woman's Club on Friday afternoon.

MISCELLANEOUS

William S. Schwartz, tenor, pupil of Karl Buren Stein, sang the leading tenor rôle in Smetana's "Bartered Bride," given by the Smetana Singing Society in the Studebaker Theater on Sunday afternoon. Mr. Schwartz also sang at a concert in Sokol-Chicago Theater on March 9, given under the auspices of the Amalgamated Clothing Workers of America, and was re-engaged for a concert to be given by the same organization at the Ashland Auditorium on March 23.

Harriet Krauth, dramatic soprano, pupil of Lucie Lenox, has been singing at the Warrington Theater during the last week. Another pupil, Margaret Walbank, contralto, was soloist with the Chicago School of Expression Players at La Grange, Ill., on Thursday evening.

J. E. Stevens, bass, pupil of Carl Craven, tenor, was soloist at the Matinée Musical Club, Rensselaer, Ind., on March 9. He also gave a program at Woodlawn Masonic Temple on Sunday evening. Donna Springer, contralto, was soloist at Home Lodge for the Masons on Friday evening.

Russian Tenor Gives Recital

CHICAGO, March 17.—Vladimir Rosing, Russian tenor, gave a recital in Orchestra Hall on Wednesday evening. There was a feeling of repression in the early part of his program, but as he gradually warmed up his portrayals gained in vividness and effectiveness. His program included French, German, English and Russian numbers, and it was but natural that the Russian numbers were those in which he felt most at ease and his audience liked best. Gavin Williamson played his accompaniments artistically.

CHICAGO, March 17.—Marie Sidenus Zendt, soprano, gave a recital at the Zeisler Club, Rock Island, Ill., on Feb. 18. She also gave a joint recital with Carol Robinson, pianist, at Waukegan, Ill., on Feb. 25, and sang a group of songs at the reception given for Otakar Sevcik, violinist, at Bush Conservatory on March 2.

CHICAGO, March 17.—The Columbia Chorus, an organization of women's voices, conducted by Louise St. John Westervelt, gave a concert in Kimball Hall on Tuesday evening, featuring Debussy's "Blessed Damozel" with Marion Capps, soprano, and Geraldine Rhoads, contralto, in the solo parts. Walter Spry, pianist, was the assisting artist.

CHICAGO, March 17.—Tito Schipa, tenor of the Chicago Civic Opera Association, recently completed negotiations with Louis Eckstein, president of Ravinia Company, to appear as guest artist in the coming season of summer opera.

CHICAGO, March 17.—The Gordon String Quartet played at the reception tendered to Mrs. F. S. Coolidge by members of the Chicago Symphony in the foyer of Orchestra Hall on Friday evening.

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Adele Rankin, Lyric-Coloratura Soprano

That singing and teaching can be successfully combined, is the conviction of Adele Rankin, lyric-coloratura soprano, who has not only fulfilled many engagements this season with signal success, but has also launched a number of her pupils in professional careers.

"Too many who would be artists," says Miss Rankin, "are so busy singing songs that they haven't time to study the voice; consequently, they come before the public with a fine répertoire but with little knowledge of the fundamentals of vocal production. There can be no substitute for voice training any more than there can be a lack of musicianship in the make-up of a real artist."

If the singer has acquired a foundation for a perfectly balanced tone, she declares that he should be able to sing without strain and find his voice as fresh at the end of a long program of difficult songs as when he started. She has spent many years in the study of tone production alone, which she credits with her ability to sing correctly through her range of two and a half octaves. Following her experience in concert and opera in many parts of the country, Miss Rankin gave her first New York recital last spring with pronounced success. She has recently been heard in Reading, Allentown, Brooklyn, Newark, Jersey City, Mount Vernon and other cities, and is engaged for forthcoming costume recitals before the New York Press Club, at St. Marks' in the Bouwerie and in Mount Vernon, and in sacred programs in Newark on April 8, and in Trenton on April 22.

Cadman and Tsianina Tour South

Charles W. Cadman, composer and pianist, and Tsianina, mezzo-soprano, have just completed a tour of fifteen concerts on the Pacific Coast, where they were everywhere cordially received by large audiences. Beginning their series of engagements in Glendale, Cal., on Jan. 4, the artists appeared in Brawley, Santa Ana, Los Angeles, Santa Barbara, Whittier, Long Beach, Spokane, Pullman, Cheney, Tacoma, Portland and Wenatchee. Two new songs by Mr. Cadman, "Tell Her My Lodge is Warm," and "A Cry at Dawn," were featured with marked success. The Western tour was under the direction of Frances Gold-

water of Los Angeles. Early this month, Mr. Cadman and Tsianina began their tour of the South and the Middle West with a recital in El Paso on March 5. Their last engagement will be in Washington, Iowa, on April 11, after which they will leave for California, where Tsianina will begin rehearsals in the title rôle of "Ramona," a dramatic production that will be produced in Pasadena during May and June. Plans are also under way for her to sing the leading rôle in Cadman's "Shanewis," in the Hollywood Bowl in Los Angeles later in the summer.

**TWO STARS ILLUMINE
WEEK IN INDIANAPOLIS**

Elman and Ivogün Give Successful Recitals—Harmonie Club Considers Puccini

INDIANAPOLIS, IND., March 17.—Mischa Elman was presented in a violin recital, under the auspices of the Ona B. Talbot Fine Arts Association, at the Murat Theater on March 3. He disclosed a fine tone, clarity of execution and felicity of interpretation in Lalo's "Symphonie Espagnole," a Sonata in D by Handel, Korngold's Suite, "Viel Larmen um Nichts," played for the first time here, and a group of smaller numbers. Joseph Bonime gave excellent support at the piano.

Maria Ivogün, coloratura soprano, was presented in a recital by the Indianapolis Männerchor on the same afternoon. She sang an aria from Nicolai's "Merry Wives of Windsor," several of Leo Blech's "Children's Songs," and numbers by Schubert, Brahms, Grieg and Johann Strauss. The moods of her songs were well evoked, and the ease of her vocalism was greatly admired.

"An Afternoon with Puccini" was the subject of the meeting of the Harmonie Club at the home of Mrs. Carl L. Walderich on Feb. 26. John L. Geiger of the music department of Indiana University, gave an interesting talk on several of the composer's operas. Musical illustrations were given by members of the club, including Mrs. E. C. Johnson, Mrs. R. S. Kinnard, Mrs. Ida Coldwell, Mrs. James Lowry, Mrs. Hazel Simmons-Steele, Julia Reyer, Ella Schroeder, Mrs. S. A. Greene, Mrs. S. K. Ruick and Mrs. Frank Edenthaler.

Mrs. Flora M. Hunter presented her piano pupils in a recital at the Odeon on Feb. 28. The following were heard: Lucille Lockman, Geraldine Trotter, Christine Ireland, Norris Stanley, Gladys Whiteman, Edna Marcella Burrous and Alta Hyatt Carr. The Metropolitan School trio, Ruth Fillmore, Earle Howe Jones and Boris Stanley, assisted in the program.

PAULINE SCHELLSCHMIDT.

ROCKFORD, ILL.

March 17.—The Rockford Mendelssohn Club gave Cadman's opera, "Shanewis," before a large audience on Feb. 22. As the orchestration of the opera was not available Verona Nordin furnished piano accompaniments, with very praiseworthy results. Myrtle Anderson, a young contralto, made her operatic début on this occasion and made a good impression. She has a voice of much natural beauty. George Jilbert, Mrs. Mary Dew, Mrs. Harold Hardy, C. S. Anderson and Mrs. M. N. Garber were other members of the cast. Mrs. Ezra Greenslit coached the dramatic work and Joseph Copeland was conductor. A large chorus assisted.

HELEN FISH.

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QUAKER CITY PLANS ANNUAL MUSIC WEEK

Will Include a Sängerfest, an Eisteddfod and a Performance of "Aïda"

By W. R. Murphy

PHILADELPHIA, March 17.—Philadelphia is laying extensive plans for the second annual music week which is to be held May 10 to 19. Direction of the activities will be centralized as far as possible although a number of neighborhood and sectional affairs will be held.

The tentative program, as announced by Mrs. Clara Abbott, director of the Philadelphia Music League, under whose auspices the week will be held, will feature a Sängerfest, the first since the war, and an Eisteddfod. A performance of "Aïda" by the Philadelphia Operatic Society is scheduled. A day devoted to folk and national music and another for the presentation of industrial music societies' accomplishments have also been listed. There will be numerous recitals and lectures.

Dr. Herbert J. Tily, general manager of Strawbridge and Clothier's and conductor of the S. and C. Chorus, will be general chairman, with Edward Bok as honorary chairman. Others on the general committee are Harry T. Jordan, manager of the Keith Philadelphia theatres; John F. Braun, president of the Art Alliance; Henry Brayton, Philadelphia Operatic Society; E. A. Evans, Welsh societies; Fred W. Haussman, German-American singing societies; Henry S. Fry, Henry L. McCly, Thomas D. Richter, Philadelphia Music League, and Florence J. Heppe.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers gave a program at the Academy of Music recently, fulfilling an engagement that had been deferred from January. Miss St. Denis repeated many of her numbers at the behest of an appreciative audience. A reception for them was held by the Art Alliance following the performance.

Plan New Concert Hall for Winnipeg

WINNIPEG, CAN., March 17.—Mayor S. J. Farmer, backed by the City Council, is heading a movement to erect a jubilee memorial hall in celebration of the fiftieth anniversary of the founding of the city and in commemoration of the soldiers who gave their lives in the World War. It is proposed that the main hall shall seat 6000, with provision for a general purpose concert hall seating 2500. The present estimate of the cost is \$600,000. MARY MONCRIEFF.

AURORA, ILL.

March 17.—Aurora gave Florence Macbeth, soprano of the Chicago Civic Opera, an enthusiastic welcome when she appeared at the East High Auditorium recently under the local management of Mr. and Mrs. Frank F. Kells. Numerous extras were demanded by the audience. George Roberts assisted.

WATERTOWN, N. Y.

March 17.—As the last number of the Morning Musical concert course, Fritz Kreisler, violinist, appeared on March 2 in his second recital here this season. In a Grieg sonata, a Bruch concerto and a group of shorter numbers he was enthusiastically received by an audience of more than 2000 persons. He was accompanied by Carl Lamson. Many extras were demanded.

WILHELMINA WOOLWORTH KNAPP.

Swinford Fulfils Many Engagements

Jerome Swinford, baritone, who has enjoyed an unusually active season, was soloist at a concert given by the Lyric Club of Newark, N. J., on March 7. Among his numbers was Beethoven's "Nature's Adoration," Tchaikovsky's "Pilgrim's Song" and an American group. He was compelled to respond to numerous encores. He gave a recital under the auspices of the Music Club of Montclair, N. J., on Feb. 20, giving numbers by Loewe, Schumann, Branscombe and Dett. Mr. Swinford will leave on a Southern tour this month, his appearances in Richmond, Norfolk and Petersburg, Va., being re-engagements after successful recitals last season. He

has also been engaged as soloist with the Rubinstein Club of Buffalo on April 30. Among the university courses which have booked Mr. Swinford for their regular season are Yale, Princeton, Brown and New York University.

DENISHAWNS IN TRENTON

**Dancers Given Reception by Art Alliance
—Concerts by Contemporary Club**

TRENTON, N. J., March 17.—Ruth St. Denis, Ted Shawn and the Denishawn Dancers, with an instrumental quartet gave a fine program at Crescent Temple on Feb. 24. The first portion of the program was devoted to interpretations of works by Beethoven, Chopin, Brahms, Schumann, Liszt and other composers. A "Spanish Suite" comprised dances by Miss St. Denis and Mr. Shawn to music by Granados, Jonas and Moszkowski. The third part of the program included a dance drama, "Xochitl," based on an ancient Toltec legend, for which Homer Grunn composed the music, and dances of China, Crete, India, Siam, Japan, Java and Egypt. Louis Horst was pianist and leader of the instrumental quartet. Mary Lindsay-Oliver, local manager, arranged the program. The Trenton Art Alliance held a reception after the concert, when the invited guests were presented to the artists.

The music department of the Contemporary Club gave its regular monthly musicale at the home of Mrs. Charles B. Case, on Feb. 27. The program included compositions by Bach, Handel, Haydn, Mozart and Beethoven, and was under the direction of Mrs. Charles W. Pette and Mrs. J. R. Summerfeldt. Mr. Pette, pianist, gave a talk on these composers and played works of each.

The Hagedorn Trio, consisting of Mrs. Gustav Hagedorn, pianist; Gustav Hagedorn, violinist, and Lou Suphin, cellist, gave other works. Helen Lukens and Albert J. Schultz, bass, sung numbers by Schumann, Schubert, Mendelssohn and Liszt.

Mrs. Jeanette Wells Urban, soprano, and Mrs. Hazel Dorey, pianist, gave an interesting recital at the Contemporary Club on Feb. 28. They were assisted at this recital by Mrs. Helen Bader Yost of Philadelphia, pianist.

FRANK L. GARDINER.

MARION, ILL.

March 17.—Anna Case was presented in a recital of unusual interest at the Orpheum Theater here recently. The soprano sang with her usual appeal, to an audience that included a number of Herrin music-lovers. The High School Girls' Quartet of Herrin is holding rehearsals under the supervision of Norma Kean in preparation for the contests to be held in Marion. The organization includes Lucille Dawson, Pauline McNeill, Ruth Pace and Dorothy Lach. The High School Community Orchestra of Herrin, led by F. A. Cooke, gave a concert on Feb. 25. Mrs. Irma Wilkinson-Cooke, correspondent for MUSICAL AMERICA in Kansas City, Kan., was a recent visitor to Herrin.

Estelle Gray-Lhevinne, violinist, has been engaged for a recital in Norfolk, Va., in the early part of April. During the war, Mme. Gray Lhevinne gave twelve recitals in Norfolk during one week, as a result of which she received a letter from 10,000 soldiers requesting her return.

Antonia Sawyer, manager for Percy Grainger, pianist, has received a request from Hans Augustine, Dutch manager, for another tour for the pianist in Holland next season. Owing to his heavy schedule in this country for next fall, Mrs. Sawyer has announced that Mr. Grainger will confine his activities to America.

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Maria Carreras, Spanish-Italian Pianist

Although unknown in the United States previous to her two signal successes in New York since the first of January, Maria Carreras, pianist, has been heard in the principal cities of some twenty countries, including the European and South American countries and Mexico, where she gave sixteen concerts within a period of six weeks previous to her coming to America. Of Spanish descent, Mme. Carreras was born in Rome, where she received her musical training under the direction of Giovanni Sgambati, having won a free scholarship to the Royal Academy of St. Cecilia at the age of five. Following her début as soloist with the Rome Philharmonic in Sgambati's G Minor Concerto, under the baton of the composer, she appeared throughout Europe under many of the leading symphonic conductors. At the special invitation of the Czar, she was the only soloist in the tenth anniversary concert given in Kieff in commemoration of the death of Rubinstein, and in February, 1913, she appeared as one of the four pianists in the series given by the Warsaw Philharmonic, the others being Paderewski, Busoni and Rosenthal. Since her arrival in the United States Mme. Carreras has gone under the management of Loudon Charlton, who has already booked her for a number of spring engagements and is outlining an extensive tour for next season.

BIRMINGHAM, PA.

March 17.—Mary Jordan, contralto, was heard in recital at the Birmingham School for Girls recently. Miss Jordan opened her program with the aria, "Mon Coeur s'Œuvre à ta Voix," from "Samson et Dalila," and gained great applause for her beautiful voice. Groups of Russian, French and American songs followed. Miss Jordan interpreted each number vividly and with distinction. Her diction was much admired. Florence J. Rich was an adequate and sympathetic accompanist. The audience demanded numerous extras, one of the most interesting of which was "Come Down to Kew in Lilac-Time," by Carl Deis.

LILLIAN I. ROBINSON.

JOPLIN, MO.

March 17.—The organ at the new Scottish Rite Cathedral was dedicated on March 4 with two afternoon recitals by Earl Billings, organist, of Chicago. It is estimated that 3500 persons heard the two recitals. A third recital given Monday night for the overflow crowd, was attended by 1000 persons. Mr. Billings was assisted by Mrs. Ruth Ingmond Andrews, soprano, of Wichita, Kan., in all three recitals, and by George Winter, tenor, and Mrs. A. S. Baldry, mezzo-soprano, in the Sunday afternoon concert.

ALICE D. WORDEN.

ALBANY, N. Y.

March 17.—The Mendelssohn Club, conducted by Dr. Frank Sill Rogers, and with Arthur Shattuck, pianist, as guest-artist, gave its midwinter concert recently in Chancellor's Hall, and although the club was crippled by the illness of several members, it maintained its usual

high standard of excellence. The concert showed that the club now has plenty of good material for solo parts, Lowell D. Kenny, tenor, and Edwin B. Parkhurst, baritone, being heard in incidental solos in Dudley Buck's "Paul Revere's Ride"; John Dick, tenor, in Lemon's "My Ain Folk"; Edgar S. Van Orlinda, tenor, in "Oft in the Stilly Night," arranged

by Humphries, and Harold D. Los Kamp, baritone, in "The Wreck of the Julie Plante," by O'Hara. Harry Alan Russell was the club accompanist. Mr. Shattuck played two groups of numbers, including the Gluck-Saint-Saëns dance from "Alceste," a Brahms Rhapsodie, and the Liszt "Legend of St. Francis."

W. A. HOFFMAN.

WASHINGTON HEARS MORINI

**Rosing Presented Under Club Auspices
—Baritone in Joint Program**

WASHINGTON, March 17.—Erika Morini, violinist, was presented in a recital under the local management of Mrs. Wilson Greene, on March 5. She played brilliantly numbers by Beethoven-Kreisler, Tchaikovsky, Paganini, Sarasate and Svendsen. Sandor Vas was an efficient accompanist.

Vladimir Rosing, Russian tenor, was the assisting artist in the concert of the Rubinstein Club on March 6. In dramatic and colorful style he sang Gretchaninoff's "Over the Steppe," a Lullaby by Arensky, Rimsky-Korsakoff's "Chant Indoue," the "Warrior's Song" by Glinka, and other numbers. Under the baton of Claude Robeson, the club displayed versatility in excerpts from "The Snow Maiden" and "The Flying Dutchman," and other works, presented with good attack and excellent shading. Mrs. Howard Blandy and Leroy Shields were the accompanists.

Under the auspices of the Fine Arts Society, Mr. and Mrs. Francis Rogers gave a delightful recital. The musical portion of the program was sung by Mr. Rogers, whose baritone voice was heard to advantage in "Desire d'Armour" by Saint-Saëns; "Come, Ever Smiling Liberty" by Handel; "Per la Gloria" of Bononcini, Hahn's "D'une Prison" and a charming group of English songs. George Wilson was a sympathetic accompanist.

Louis A. Potter, Washington musician, played his composition, a Fantasie for Piano and Organ from manuscript with Harry E. Mueller at the organ, in a concert of March 7. It proved a musicianly work. On the same program, the George Washington University Glee Club gave several groups of songs. Mr. Potter and Mr. Mueller closed the program with Liszt's Concerto in E Flat for piano and organ.

SPRINGFIELD, OHIO

March 17.—Marcel Dupré, French organist, was presented in his first local program, under the auspices of the Springfield Women's Club, at Christ Episcopal Church. He gave masterly performances of numbers by Bach, D'Aquin, Widor and Bourdon and his own Prelude and Fugue in G Minor. His auditors were much impressed by his improvisation of a symphony on six themes submitted by the following local musicians: Mrs. George Crawford, Margaret Hagan MacGregor, Charles L. Bauer, Willard Rhodes, Palmer Christian and Mark Snyder.

ANNA MARIE TENNANT.

Meluis to Give "Patti" Concert

Luella Meluis, coloratura soprano, has been engaged to give an "Adelina Patti" concert in Symphony Hall, Boston, on the evening of April 29, on which occasion she will present a program of songs and arias made famous by the great diva, using the original cadenzas which were sung by Patti. These cadenzas were furnished Mme. Meluis by her teacher, Jean de Reszke, at whose suggestion she has prepared the program. Mme. Meluis will also be the soloist in the annual concert to be given by the Monastery of the Precious Blood for the benefit of the Catholic Charity Fund in the Montauk Theater, Brooklyn, on the evening of March 25. Geraldine Farrar, John McCormack and Rosa Ponselle are among the prominent artists who have appeared in the past.

May Peterson Sings in Far West

May Peterson, soprano of the Metropolitan Opera Company, is at present on a Western tour. During the month of February Miss Peterson appeared with success in Seattle, Bellingham, Sacramento, Tacoma, Portland, Willows and Eureka.

Helen Bock, pianist, who appeared in Pottsville, Pa., March 5, has been engaged for concerts in Middletown, N. Y., March 31, and Philadelphia, April 23.

**GANZ CONCLUDES
CHILDREN'S SERIES**

**St. Louis Forces Give Native Works in Free Concert—
Elman in Recital**

By Herbert W. Cost

ST. LOUIS, Mo., March 17.—The St. Louis Symphony gave the last of a series of five free concerts to the school children of the city on Saturday mornings at the Missouri Theater on March 10. These concerts were the gift of the St. Louis *Post-Dispatch* and consisted of four for the white children and one for Negro pupils. Capacity attendances at each event showed the result of the appreciation work being done in the schools under Eugene M. Hahnel, supervisor. The programs included the numbers made familiar through the music memory tests and other works. A new Suite, "Woodland Sketches" by Ellis Levy of this city, found much favor on a recent "pop" program, its highly descriptive melodious matter making it admirable for the children. Grainger's "Shepherd's Hey" and Samuel Gardner's "From the Canebrake" were other numbers highly enjoyed. Rudolph Ganz, who conducted, explained certain of the pieces, as well as the instruments of the orchestra.

The local chapter of the American Guild of Organists presented George F. Boyle, pianist, in recital on March 3. Mr. Boyle played well numbers including an excerpt from Gluck's "Orfeo," a Fantasia by Schumann, the Sonata in B Minor of Liszt, a group of Chopin numbers and his own "Romance."

W.H.

The first performance of a cantata, "Esther," with music compiled from works of Massenet by Louis Atwater, organist of the Eighth Street Temple, was given on March 2. The soloists were Mrs. Ethel Gawler and Mrs. Herman Shapiro, sopranos; Mrs. Flora Brylawaska, contralto; Louis Thompson and Warren Terry, tenors, and George Miller, bass. Mr. Atwater, at the organ, was assisted in the accompaniments by Elsa Raner, violinist, and Richard Lorberg, cellist.

At the Symphony's "pop" concert of

March 4 Charlotte Demuth Williams, violinist, was the soloist in the Vieux-temps Concerto. The orchestra was heard in numbers by Berlioz, Chausson, Nicolai and Moskowski.

After an absence of three years, Mischa Elman returned for a recital at the Odeon, under Elizabeth Cueny's management, on March 6. His skill delighted his audience. The program included a new Suite, "Much Ado About Nothing," by Korngold; Handel's Sonata in D, three movements from Lalo's "Symphonie Espagnole," a Chopin-Wilhelmy Nocturne and Sarasate's "Jotta." Numerous extras were added to satisfy the clamorous enthusiasts. Joseph Bonime was the accompanist.

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Stokowski Explores Exotic Paths in a Program of Slavic Scores

Nina Koshetz Is Assisting Artist with Philadelphia Orchestra in Brace of Concerts—Metropolitan Opera Forces Present "Carmen" with Ina Bourskaya in Local Début in the Title Part

By H. T. CRAVEN

PHILADELPHIA, March 17.—The Russian program submitted by Leopold Stokowski for the concerts of the Philadelphia Orchestra in the Academy of Music on Friday afternoon and Saturday evening marked a wholly successful effort to escape from conventionality. In his voyage over less traveled concert routes, Mr. Stokowski revived Glinka's effective and well-compounded overture "Russlan and Ludmilla," giving the score a brilliant interpretation and, for the first time locally brought forward an excerpt—comprising the third-act dances—from Rimsky-Korsakoff's fairy opera "The Snow Maiden." The symphony was the Fifth of Tchaikovsky. None of the vivid romanticism and eloquence of this tuneful score was left undisclosed by the conductor, whose feeling for the sweep and surge and color of Slavic music is one of his conspicuous artistic assets.

Mme. Nina Koshetz, the Russian soprano, was heard in a decidedly interesting and unacknowledged group of songs by Rimsky-Korsakoff and Moussorgsky. The latter was represented by his "Trepak," "Humoresque," "Reverie and Dance" and "Death, the Commander." In all these numbers suggestions of the fantastic and tragic exemplified the rich and brooding imagination of perhaps the most distinctive and individualistic of Russian composers.

The representations from Rimsky-Korsakoff, at once more conventionally romantic and less bizarre, were Wois-

lawa's song of longing from the opera-ballet, "Mlada," the opulently pictorial "Eastern Romance," evoking the glamor of the Caucasus, and Marpha's aria, "In Novgorod We Lived Together" from "The Czar's Bride." Mme. Koshetz brought taste and keen appreciative intelligence to her interpretations, and notwithstanding certain vocal deficiencies, won a triumph.

"Carmen" with Bourskaya

Ina Bourskaya, whose admirable contralto voice attracted so much favorable attention when she sang here with the Russian Grand Opera Company last spring, appeared as a member of the Metropolitan organization in the title rôle of "Carmen" at the Academy of Music on Tuesday evening. Unfortunately, the part, on the histrionic side, was not the most fitting that might have been chosen to display her authentic artistic equipment. She repeated along general lines the impersonation which she gave with the Russian troupe. Mme. Bourskaya sang the music of Carmen with fluency, ease and splendor of tone.

Orville Harrold was the *Don José* and the *Escamillo* was Giuseppe de Luca, who gave a superb performance. Nina Morgan enacted *Micaela*, Charlotte Ryan was the *Frasquita*, Henriette Wakefield the *Mercedes*, Louis D'Angelo the *Dancaire*, and George Meader the *Remendado*. The quintet was graced by a refreshingly excellent interpretation. Rosina Galli danced with her unfailing grace and charm in the ballet. Louis Hasselmans conducted.

PHILADELPHIA HAILS SILETI'S SOLO ART

Russian Pianist Heard with Local Forces—Flonzaleys and Others Appear

By W. R. Murphy

PHILADELPHIA, March 17.—The Philharmonic Society gave its fifth and next-to-last Sunday evening concert last week before a gathering of the membership that left not an inch of spare room in the Academy of Music. Alexander Siloti's performance of the B Flat Minor Concerto of Tchaikovsky was a magnificent piece of pianism, and one that bettered any interpretation of the work heard here in years by the present reviewer. Mr. Siloti also played four Russian folk-song arrangements by Liadoff, without orchestral accompaniment. Camille Zeckwer conducted his own prize-winning tone poem "Jade Butterflies." It was given here earlier in the season by the Philadelphia Orchestra and the second performance confirmed the opinion of it as a notable piece of modernistic composition. Among the Philharmonic's contributions under Mr. Pasternack was a thrillingly dramatic reading of the "Ride of the Valkyries."

The same afternoon the Flonzaley Quartet played for the Chamber Music Association at the Bellevue-Stratford. The Beethoven Quartet in F Minor—the second of the Rasoumoffsky set—was beautifully performed. Tchaikovsky's Quartet, Op. 11, suffered from too rapid a tempo throughout. The novelty was a brace of pieces for strings by Eugene Goossens, a specimen of advanced scoring and programmatic in inspiration. Program music for strings is likely to be monotonous, and this was rather the case with the Goossens work.

Greta Torpadie and Michel Penha, chief 'cellist of the Philadelphia Orchestra, were the soloists at the last concert of the series arranged for the benefit of the Pennsylvania Federation of Music Clubs, by the energetic president, Eliza-

beth Hood Latta. Miss Torpadie sang with the intimacy and the authority of one to the manner born two groups of highly interesting Scandinavian songs, several of which were harmonized excellently by A. Walter Kramer. She also sang numbers in English and French with fine diction and tone coloring. Mr. Penha's virtuosity was revealed in a wide range of pieces for his instrument, his selections in a sense giving a brief history of the evolution of composing for the 'cello. He was especially effective in a Saint-Saëns Allegro Appassionata and old numbers by Gluck and Martini. Agnes Clune Quinlan was an efficient accompanist.

The Matinée Musical Club gave an appropriate Lenten program at its Tuesday afternoon meeting in the Bellevue-Stratford. Laura Bast, Helen Pulaski Innes, Nan Woerner, Florence Haenle, Helen Rowley, Dorothy Johnstone Baseler, Rachel Troost Stumpfig and Mrs. Edward P. Linch were among the talented members of the organization who contributed vocally or instrumentally to the program. A very large attendance received a new idea of the beauties of sacred music from this well-performed program.

The committee for the award of the Stokowski medal, which is this year to be given to a violinist, has announced as numbers for the test the Twenty-fourth Caprice of Paganini in its original form, and the first movement of the Saint-Saëns Concerto in B Minor. The trial will be held on the evening of April 30, the place to be announced later. Besides the Paganini and Saint-Saëns numbers, each applicant will be permitted to select a short work not to exceed six minutes in performance, such as the Bach Aria, the "Deluge" of Saint-Saëns, or the Romance from Wieniawski's Concerto. Applications for further particulars should be addressed to the offices of the Orchestra Association.



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Norman Johnston, baritone, will sing at the Hotel Vanderbilt, New York, on March 25.

Felix Salmond, 'cellist, and Ernest Hutcheson, pianist, will join forces in a number of sonata recitals next season.

Marie Sundelius, soprano of the Metropolitan Opera Company, has been engaged to sing in the production of Edgar Stillman Kelley's "Pilgrim's Progress," to be given at the Worcester, Mass., Festival on May 9.

Dorothy Gordon, soprano, will make her New York début in a recital in Town Hall, New York, on the evening of March 28, singing songs by Gluck, Moussorgsky, Faure, Debussy and Sibella. Frank Bibb will be at the piano.

Helen Bock, pianist, will give a recital for the Girls' Club at Middletown, N. Y., March 31. Miss Bock appeared in recital in Philadelphia early in the season and will make her second appearance there on April 23, when she has been engaged to play for the Manufacturers' Club.

Dicie Howell, soprano, has added other recital appearances to her April concerts, having recently signed a contract for Scranton, Pa., for April 5. She will also be heard on April 24 in Toledo, Ohio, with the Eurydice Club, under the direction of Mrs. Otto Sand, at the Auditorium.

The Sittig Trio, composed of Frederick V. Sittig, pianist; Edgar H. Sittig, 'cellist, and Margaret Sittig, violinist, has had an active season, its list of concerts including appearances in Washington, Philadelphia, Norristown, Newark, Elizabeth, Brooklyn, New York and many other cities.

Harriet Van Emden, soprano, who will be heard in America next season, has just given two more successful recitals in Hamburg and Berlin, according to a cable received by her manager, Daniel Mayér. She was especially liked in a group of Handel arias and in a number of old English songs.

Margaret Northrup, soprano, will make her New York début in a recital in Aeolian Hall on the afternoon of March 27. She began her studies in New York with Mme. Garrigue-Mott, continuing them later with Alice Ward, Delia Valeri and Richard Percy. She has also coached with Alberto Bimboni and Maurice La Farge.

Ernest Schelling will play his "Suite Fantastique" with the Chicago Symphony on April 6 and 7, on which occasions his new symphonic work, "The Victory Ball," will be heard. This work has already been played by the Philadelphia Orchestra in New York and Philadelphia and will soon be presented by the New York Philharmonic under Mengelberg.

Winifred Marshall, soprano, appeared in recital for the benefit of the Endowment Fund of Adelphi College, Brooklyn, on March 9. Miss Marshall will sing for the Mutual Life Insurance Glee Club in New York on April 4. Later in April she will be heard at a private musicale in Philadelphia and at a concert in Plainfield, N. J., and early in May will sing in Danbury, Conn.

Richard Crooks, tenor, and Fred Patton, baritone, have been engaged to give a joint recital in Springfield, Ohio, April 19, appearing under the auspices of the Ohio Federation of Women's Clubs. During April, Mr. Crooks will fulfill engagements in the States of New York, Massachusetts and New Jersey, as well as appearances in London, Ontario, and at the Halifax Festival.

Charlotte Lund, soprano, who gave a lecture-recital on "Mona Lisa" in her New York studio on March 13, will repeat the program at the MacDowell Gallery in the near future.

March 24, 1923

MUSICAL AMERICA

35

Bostonians to Cooperate with Gallo in Three Weeks' Season of Local Opera

San Carlo Forces to Be Augmented by Boston Singers During Series Next Fall—Record Gathering Bids Welcome to Kreisler at Recital—Novel Works Presented by People's Symphony and Flautists' Organization—Unique Concert by Martino's Orchestral Forces

By HENRY LEVINE

BOSTON, March 17.—Charles D. Malaguti, president of the Boston Civic Grand Opera Association, has joined forces with Fortune Gallo, head of the San Carlo Opera Company, for the purpose of giving three weeks of grand opera at the Boston Opera House next fall, beginning Nov. 5. Under the arrangement, Mr. Malaguti and Mr. Gallo will be associate directors in the enterprise, and the Boston Civic Grand Opera Association will present the San Carlo organization for the three weeks' season.

In effecting this amalgamation Mr. Malaguti, a prominent Boston merchant, has been actuated by a strong desire to further the advancement of operatic ideals in this city, to present excellent grand opera at moderate prices, and to encourage the young American artist seeking opportunities in the operatic world. Though the organization of the San Carlo Company will be used in its entirety, Mr. Malaguti is also planning an enlargement of the company's forces. Ella Kolar, mezzo-soprano, who has already made successful appearances in this city, New York, and Chicago, is among the notable new acquisitions to the list of prima donnas. She will appear in leading rôles in a number of operas. A large chorus is being trained in Boston to supplement the chorus of the San Carlo Company. Plans are also being made to enlarge the orchestra and to introduce improved scenery and lighting effects.

The moral support and patronage of the Boston public is asked for in this new undertaking. Mr. Malaguti's aim is to make the organization a distinctive Boston institution, devoted to the interests of the city along the lines of operatic development. Letters of encouragement and interest in the new undertaking, and promises of support from prominent persons have already been received by the management.

Fritz Kreisler played on Sunday afternoon, March 11, to one of the largest audiences ever gathered at the Boston Opera House. Close to 4000 persons heard the celebrated violinist, over 800 chairs—an unprecedented number—being placed on the huge stage of the Opera House. Mr. Kreisler's program, devoted to music of romantic complexion, included Grieg's Sonata in C minor, Bruch's "Scotch Fantasy," Wagner-Wilhelm's "Siegfried" Paraphrase, Chabrier-Loeffler's Waltz Caprice, and the Saint-Saëns Rondo Capriccioso. Many encores, including a number of Mr. Kreisler's piquant compositions, were added to the program. The violinist was in especially happy vein in his new surroundings at the Opera House, and played with that delightful artistry, tonal delicacy, and charm of style that are peculiarly his. Carl Lamson at the piano was an ever dependable accompanist.

For the second time this season, Stuart Mason appeared as conductor of the People's Symphony, in its nineteenth concert at the St. James Theater, last Sunday afternoon. Mr. Mason presented Mozart's Symphony in D Minor, Respighi's "Old Dances for the Lute" freely transcribed for orchestra, Bruneau's "Entr'acte Symphonique" from "Messler," Viggo Arntzen's Fantasia for Orchestra (first performance) and Rossini's Overture to "William Tell." Mr. Mason's interpretations were marked by a noteworthy musical taste and flexibility of style. His conducting was distinguished for its authoritativeness and for its clarity of exposition. The assisting artist was Georges Miquelle, cellist, who played the Lalo Concerto. Mr. Miquelle's performance was a brilliant one, technically excellent, with grace and ease of style, warmth of tone color, and vividness of conception.

Colin O'More sang at Symphony Hall, also on Sunday afternoon. His program contained a group of eighteenth century

classic airs, songs in French, traditional Irish tunes, and modern songs in English. Mr. O'More has a tenor voice of pleasing quality and texture. He sings with lyric ardor and an expressive clarity of diction. He possesses an apt sense for characterizing the songs of various national schools, and is especially convincing in conveying the moods of the Irish tunes. Emilie Rose Knox, violinist, gave tasteful performances of two movements of Lalo's "Symphonie Espagnole" and of a group of solo numbers. Carl Brunner was an able accompanist.

Concert by Flautists' Club

The Boston Flute Players' Club gave its twelfth concert Sunday afternoon, March 11, at its new quarters, Wesleyan Hall. The program, arranged by Georges Laurent, the musical director, was as follows: Quintet for Flute, Clarinet, Bassoon, Horn and Piano, by Rimsky-Korsakoff; "Musette," for Oboe, Clarinet and Bassoon, by Pfeiffer; "Pan and the Birds," for Flute, Horn and Piano, by Jules Mouquet; "Naïve Landscapes," for Flute, Oboe, Clarinet and Piano, by John Beach, with the composer at the piano; a group of piano solos by Jesus Sanroma; and a Divertissement, Op. 6, by Albert Roussel, for Flute, Oboe, Clarinet, Bassoon, Horn and Piano. The performers, members of the Boston Symphony, were George Laurent, first flute; Louis Speyer, oboe; Paul Mimart, clarinet; Abdón Laus, bassoon; Max Heiss, horn. Jesus Sanroma was the assisting pianist.

A concert by the distinctive Italian Eighteenth Century Orchestra, effectively conducted by Raffaele Martino, the originator of such an organization, was given at the St. James Theater Sunday evening. The first concert of this kind was held last June. Mr. Martino has brought to light many charming scores of the sixteenth, seventeenth, and eighteenth centuries. The Eighteenth Century Orchestra was organized for the express purpose of playing these long-forgotten and neglected masterpieces. The program of the recent concert contained interesting and piquant music which was being performed for the first time in this country. To heighten the quaint effect of the music, the musicians were dressed in appropriate eighteenth century costumes and the concert was given by candle light. A dainty, old world atmosphere pervaded the delightful performance of the resurrected music. Florence de Napoli gave graceful performances of a number of old melodies for the harpsichord. An enthusiastic audience witnessed and applauded the concert. Elizabeth Burt, manager of the orchestra, encouraged by the success of the concert, is planning to give similar concerts in the near future.

Ukrainian Chorus Concert

The Ukrainian National Chorus, conducted by Alexander Koshetz, sang at Symphony Hall, on Monday evening. Only songs by Russian composers were performed by the chorus. In its singing, the Ukrainians renewed the impressions created at their last appearance here. Theirs is an exotic institution, both in dress and in manner of singing. Under Mr. Koshetz's dramatic and magnetic conducting, the choral body sang with remarkable tonal effect and with eerie suggestion of orchestral instruments. Oda Slobodskaja and Nina Koshetz assisted, each with a group of songs and arias. Nicholas Steinber accompanied.

A recital of violin music was given by Josy Kryl and Paul White at Jordan Hall, on Thursday evening. Each played solos and both joined in the performance of Bach's Concerto in D Minor for Two Violins, and in Godard's Suite for Two Violins. In the solo groups each player proved to be a violinist of commendable qualities. Mr. DeVoto played especially capable accompaniments.

Alfredo Casella, who recently appeared

in the rôles of conductor, composer and pianist with the Boston Symphony, gave a piano recital at Jordan Hall this afternoon. His program was devoted first to classic works by Scarlatti, Beethoven and César Franck, and then to modern compositions by Castelnuovo-Tedesco, Casella, Albeniz, Ravel and Debussy. His performance of the classic works was eminently sane and restrained. Nor were his interpretations of the modern compositions overdrawn. If they erred, it was for want of exotic brilliance, though his own miniature compositions were performed with telling effect.

Isa Kremer gave her second recital at Jordan Hall, Friday evening, March 16. Again she stirred interest with the gripping intensity with which she conveyed the emotional content of her music. Kurt Hetzel accompanied and played a number of piano solos.

The Music Lovers' Club held its monthly concert on Tuesday morning at Steinert Hall. The program opened with Bloch's Sonata for Violin and Piano, played for the first time in Boston by Frank Macdonald, violinist, and Henry Levine, pianist. Songs by Charles Repper were sung charmingly by Gladys de Almeida Mackay, with the composer at the piano. Laura Remick Copp played a group of piano solos. Alice Baschi, accompanied by Margaret Witherstine, sang a group of songs for contralto. Franz E. Burgstaller played a group of numbers for the zither, and Rosetta Key, soprano, sang a group of songs by Louise Souther, with the composer at the piano.

Week of German Opera

Beginning Monday evening, April 2, the German Opera Company, which has been presenting Wagnerian and other German operas for seven weeks in New York, will open a two weeks' engagement at the Boston Opera House. Their coming will fill a long-felt want in this city, and will round out a season which has been very fruitful of operatic performances. The repertoire for the first week is as follows: Monday evening, "Meistersinger"; Tuesday evening, "Tannhäuser"; Wednesday evening, "Lohengrin"; Thursday evening, "Tristan and Isolde"; Friday evening, "Der Fliegende Holländer"; Saturday evening, "Die Fledermaus." During its stay, the German company will produce the chief Wagnerian operas. For the first time in thirty years the complete "Ring" will be given in Boston.

WORCESTER, MASS.

March 17.—The last of a series of Sunday afternoon concerts sponsored by the directors of the Worcester Art Museum, and open to the public, was given on March 11, in the Museum galleries. Nearly 2000 lovers of music heard the Burgin String Quartet. The quartet, whose members all belong to the Boston Symphony, consists of Richard Burgin and Fernand Thillois, first and second violins; George Fourel, viola, and Jean Bedetti, cello. Their program was received with enthusiasm. An interested audience welcomed Abraham Haitowitzsch, blind violinist, at Mechanics' Hall recently. The artist's program presented abundant variety of color. Henry Levine played excellent accompaniments.

TYRA LUNDBERG FULLER.

ROCKLAND, ME.—The annual program of the Rubinstein Club for the entertainment of child-guests was given recently. A special feature was the illustrations of Lear's Nonsense Rhymes drawn by Hope Greenhalgh and displayed as each rhyme was sung. The program was given by Miss Knowlton and Miss Thomas, pianists; Mrs. Browne, Miss Harrington, Miss Cross, Miss Smith, and Mrs. Lachance, sopranos; Mrs. Stover, contralto; Mrs. Bicknell, mezzo-soprano; Miss Ruggles, reader, and Mrs. Joyce, Mrs. Lachance, Mrs. Smith, Miss Harrington and Mrs. Browne, accompanists.

F. L. ENGEL.

ALBANY, N. Y.—Stuart Swart, pianist, a pupil of Dr. Frank Sill Rogers gave a recital recently in Chancellor's Hall. Mr. Swart played numbers by Bach, Chopin, Liszt, Moszkowski, Debussy, Friedman and Palmgren, as well as several encores.

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What Is True Technique?

[Continued from page 11]

times, before I ventured to do it in concert. There are certain things, as double-thirds or sixths, which never come naturally or without effort to any hand."

Mr. Friedman emphasized the idea that thoughtless repetition is useless. "Some say that Leschetizky was sometimes 'like a dog,' fairly snarling at his students. Well, maybe so, but doubtless we had just been playing 'like a dog,' badly. Then we would have our eyes and ears opened, and go home and think while we practised. When we came to Leschetizky again it all might not go just as he desired, but at least it would be 'different.' If only more students would use their brains and be more analytical and less emotional!"

"To the young people who study the piano, I should say that they should never start with the very modern compositions, for that is too easy a way to become specialists instead of being real musicians. Too much modern music in the early days of public playing injures the possibilities of real technique; it is only for big, finished players, or for the dilettante. Real technique is based on real classics. Very many of the ultra-modern compositions are only questions of pedaling, and good memory.

The Rhythmic Element

"In playing, there is also the rhythmic element to consider. There are always different points of view on this. Take, for example, the real Mazurka rhythms, or the Hungarian rhythmic nuances found in the Czardas. These idioms are partly national and inborn with a European, a Slav. At the same time, some American syncopations seem to be extremely difficult for the European. There are specialties of rhythm which are as individual and personal as tone. The feeling of rhythm is in the blood or it is not. One may correct first faults in a student's rhythmic expression, but one cannot create or develop that which the performer has not innate."

Mr. Friedman spoke of the great advantage to the student of hearing good concerts frequently. "It is, however, very dangerous for the student merely to copy the artist. The artist probably came to his individual status through years and years of effort, while the student can copy or ape it in five minutes. The student should ask himself why the artist does this or that. He may, through work, arrive at the same result, but the result of the concert should be to stimulate, not imitate!"

"I cannot imagine a pianist of a very high rank who has not complete knowledge of all Bach and Chopin from a pianistic point of view," continued Mr. Friedman. "If one can play these composers, he can play all others. To me it is very important that the pianistic studies be finished, not begun, with Bach. The analytical mind should be prepared before the study is made of even the inventions. To play Bach as 'all technique,' like Clementi's 'Gradus,' is a fault. If one plays Bach only to bring out the voices clearly, he does

wrong. The pianist's job is to make the composition live."

"Personality of the artist is what creates the life in music. The pupil without fantasy is deadly. Mere lucid design is not enough in music, but it may be made charming or spectacular by employment of color, sometimes brilliant and again neutral. The pianists of the last fifty or sixty years have become more and more accustomed to play with the Latin 'orchestral mind,' and to imitate sonorities which are, in fact, not possible to the piano. They exist only

MINNEAPOLIS ENJOYS RICH MUSICAL FARE

Symphony, Ivogün, Friedman and Choir Give Notable Performances

By Florence L. C. Briggs

MINNEAPOLIS, March 17.—Bruno Walter, Maria Ivogün and Ignaz Friedman are popular names with Minneapolis Symphony attendants these days. Their contributions to local musical fare of the past fortnight have been memorable. In a series of four concerts, that of Sunday, March 11, was particularly fine. Mr. Walter gave the D Major Symphony of Mozart, Wagner's "Faust Overture" and "Siegfried Idyl," and Strauss' "Till Eulenspiegel" in superb style. The previous Sunday was marked by masterly performance of Brahms' C Minor Symphony. Bruce Simonds was the afternoon's soloist and did exceedingly enjoyable work in the César Franck Symphonic Variations for Piano and Orchestra. Berlioz's "Roman Carnival" Overture closed the program.

The two Friday evening concerts were distinguished by the presence of Maria Ivogün, soprano, and Ignaz Friedman, pianist, as soloists. Both artists were enthusiastically received and gave noteworthy performances. Mr. Walter led works of Schumann, Haydn and Mozart in a manner which illuminated their many beauties.

The Winnipeg Choir, under the leadership of Hugh M. C. Ross, sang to a small audience in the Auditorium, Saturday, March 3, under the management of Mrs. Carlyle Scott. The program was an attractive one and the performance of a high order.

Simmons Sings in Bridgeport

BRIDGEPORT, CONN., March 17.—A Lenten concert was given by William Simmons, New York baritone, and H. Lillian Dechman, organist, in the United Church on the afternoon of March 12. A large audience heard the singer in Mendelssohn's "O God, Have Mercy," Hawley's "Just as I Am," and "He Maketh Wars to Cease" by Chadwick. He was ably accompanied by Mrs. Elmer Beardsley. Miss Dechman played Bach's Fantasia in G Minor, and numbers by Dethier, Kramer, Bossi, Vierne and Thiele.

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in the fancy, but the conception adds new colors to the playing.

"A concert artist can feel the sympathy of an audience, or its lack, and if by five minutes' good, dignified playing, one has not established contact with the audience, the concert is lost.

"One thing I would say: that the task of the foreign artist becomes more and more difficult. The standard and line of understanding in America is very high, and one cannot play to a more discriminating audience in the world than in New York or Chicago. Young artists must not take into consideration commercial enterprise only; no place is more difficult to play in than America."

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ITALIAN NOVELTY ON STOKOWSKI PROGRAM

Pick-Mangiagalli's "Sortilegi"
Given with Bachaus
—"Bohème" Sung

By H. T. Craven

PHILADELPHIA, March 17.—Wilhelm Bachaus, pianist, won a signal success at the concerts of the Philadelphia Orchestra given in the Academy of Music on March 2 and 3. Here is a pianist whose positive brilliancy displays no trace of effort. He gave a masterly reading of the Beethoven G Major Concerto, No. 4, and explored a contrastingly untitled field in the "Sortilegi" of Pick-Mangiagalli, the novelty of Mr. Stokowski's program.

It is a relief to note that this composer has not thrown overboard the entire cargo of rationality, so distasteful to some of the extreme moderns. Pick-Mangiagalli stems artistically from Richard Strauss, Rimsky-Korsakoff, Dukas and other colorists. There is evidence that he is not to be classified with Schönberg, Satie or Malipiero. Indeed "Sortilegi" suggests a more ornate Dukas, a score rich with arabesques, with colorful grotesquerie and exotic flavor, but without sacrifice of essential atmospheric appeal or imaginative content. It is an effective and an interesting essay into the legitimately bizarre, opulently orchestrated and fascinating in its pictorial pyrotechnics. Mr. Bachaus played the scintillating piano passages with captivating fluency and authority.

Mr. Stokowski contributed a thoughtful, suggestive and poetic reading of the Schubert "Seventh" and a spiritualized interpretation of the "Lohengrin" prelude. The concert, as a whole, was a magnificent exhibit of the diversified and eloquent resources of the orchestra.

One of those none too common performances of "La Bohème," in which the spirit of the subject matter was sympathetically grasped, was given by the Metropolitan Opera Company in the Academy on Tuesday night. The comely new *Mimi*, Thalia Sabanieva, brought pictorial charm and rightly-keyed histrionism to her impersonation, although her vocal attainments scarcely measured up to all the opportunities of the part. She possesses a light, clear, but somewhat tremulous soprano, which improved in quality as the performance progressed. Nervousness at a début possibly accounted for a rather unimpressive expression of "Mi Chiamano Mimi."

After an obviously ill-advised attempt to force his voice, Giovanni Martinelli sang admirably and acted with intelligence and a sense of the histrionic requirements in the rôle of *Rodolfo*. The *Marcello* of Antonio Scotti was almost as good as his early portraits of this character, and there was a reassuringly sonorous *Colline* in Jose Mardones, whose "Old Coat" song was a gem. Marie Sundelius proved one of the most satisfying *Musettas* of recent memory and avoided the error of infusing her second act with over much sprightliness. She was an ingratiant figure throughout the presentation singing with an abundance of luscious tone.

Other rôles were taken by D'Angelo, Malatesta, Audisio, and Reschiglani. Mr. Papi conducted competently.

Kriens' Symphony Plays in Plainfield

PLAINFIELD, N. J., March 17.—The Plainfield Symphony Society, Christiaan Kriens, conductor, gave an enjoyable concert in the auditorium of the high school on the evening of March 12, revealing the progress which the organization

has made since its inception some three years ago. The program included Nicolai's Overture to the "Merry Wives of Windsor"; Haydn's Symphony, No. 2; Ballet Suite from Goldmark's "Queen of Sheba" and a march from the suite "Creole," by Mr. Kriens. The soloist of the evening was Vida Llewellyn Livsey, pianist, who gave an effective performance of the Schumann Concerto and numbers by Schubert-Liszt and Rachmaninoff. A large audience applauded the work of the soloist, the conductor and his players.

Norden Heads New Pottsville Chorus

PHILADELPHIA, March 17.—N. Lindsay Norden of this city has been appointed conductor of the newly-organized Choral Society of the Music Club of Pottsville and has started weekly rehearsals. The chorus will make its first appearance about May 1 with an ensemble of approximately 350 singers. Mr. Norden is also conductor of the Mendelssohn Club of Philadelphia and the Reading Choral Society.

W. R. M.

ATLANTIC CITY, N. J.

March 17.—The first of a series of March musicales, presented at Haddon Hall, on March 3, brought out a large audience. The program was given by John Charles Thomas, baritone; Suzanne Keener, soprano, and Magdeleine Brard, pianist, all of whom were repeatedly recalled. The Crescendo Club, Mrs. Herbert H. Hemphill, chairman, gave the first of a series of Lenten recitals on March 1 at Haddon Hall. Marsden Brooks, cellist, and Nathan Reinhart, pianist, were the soloists. The Ritz Carlton Ensemble presented Elena Avadano, soprano, as soloist on a program given at the initial banquet of the newly formed Journalists' Club. Vincent E. Speciale, pianist, accompanied her. The Ensemble, under the leadership of Carl Burgert, was warmly received. The New Jersey College Glee Club, Howard D. McKinney, conductor, gave a program on March 2 at Haddon Hall under the auspices of the Y. W. C. A.

VINCENT E. SPECIALE.

TRENTON, N. J.

March 17.—The Trenton Symphony, Gustav Hagedorn, conductor, gave its third concert of the season in the Crescent Temple, Monday evening, March 5. Richard Crooks, tenor, a former Trentonian, was the soloist. The opening number was the overture to "Phèdre" by Massenet, which was followed by the "Jupiter" symphony of Mozart. This work received much applause. The tenor aria "Salut Demeure" from Gounod's "Faust" was the next number on the program, in which Mr. Crooks displayed the fine qualities of his voice. The remaining numbers included the ballet and entr'acte from "Rosamund," by Schubert. A group of English songs sung by Mr. Crooks with Mrs. Dorey again as accompanist, and the Hungarian Rhapsody No. 6, by Liszt. In this number Arthur M. Wriggins, flautist; Lou Sutphin, cellist, and Joseph Nalbone, clarinetist, deserve especial mention for their playing of the solo and cadenza passages.

FRANK L. GARDINER.

UTICA, N. Y.

March 17.—Utica's first orchestral concert for children was a distinct success. An afternoon program was given on March 3 by the Detroit Symphony under the baton of Ossip Gabrilowitsch. The Armory, in which the afternoon program and that of the same evening for adults, were held, was crowded at both concerts. The concert was the first of a series to be given to Utica under the local management of Gertrude Curran. Illness forced Della Baer, soprano, to cancel her engagement to appear as soloist with the Detroit forces at this week's concerts.

HELEN HALE BROCKWAY.

BINGHAMTON, N. Y.

March 17.—The Ukrainian National Chorus, Alexander Koshetz, conductor, appeared here recently in concert at the Kalurah Temple, assisted by Oda Slobodskaja, soprano, creating a profound impression. Mr. Koshetz, who conducted the entire program without music, was particularly applauded and Mme. Slobodskaja was also acclaimed after her solos.

MRS. JANE MALLETT.

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Edward Rechlin an Apostle of Church Organ Music

New York Organist Completes Third Annual Tour with Appearances in Thirty-one Leading Cities—Has Been Heard by Audiences Aggregating 100,000 Persons—Demand for Work of Old Masters Amply Demonstrated—Churches Rally to Support of Better Devotional Music

WITH the successful conclusion of the third annual tour of Edward Rechlin, organist of New York, which embraced recitals in thirty-one cities of the Middle West, a definite stride forward has been taken in the project of this artist to reawaken a public interest in the works of the old masters of the organ. The enterprise, which has found support among the leading churches of the country, had its origin in Mr. Rechlin's profound faith in the revivifying influence of music and his desire to give it adequate presentation in churches as well as concert halls. Widely known as a concert artist, Mr. Rechlin aroused the interest of church leaders who saw in his work a powerful factor in promoting the uplifting effect of music in the church. Three years ago the project materialized in the first of Mr. Rechlin's tours. Since then he has given eighty-five recitals in fifty cities, and has been

heard by audiences aggregating more than 100,000 persons. The work has been carried on without financial backing and has been based on a sincere appeal to public taste and artistic appreciation.

Achieves Far-Reaching Results

The results of Mr. Rechlin's work have been far-reaching. According to Dr. O. H. Pannkoke, a New York physician, who has been active in the promotion of musical affairs, the organ tours of Mr. Rechlin have become an annual event. "This campaign for the restoration of organ music is no longer an experiment," he declares. "It can truthfully be said to have become a movement of national scope, and, aside from its tremendous value to the church, has also been recognized by leading musical authorities as constituting one of the most noteworthy contributions of recent years toward the musical life of America. Organists and students have flocked to these recitals to familiarize themselves with this idealistic school of organ playing, while laymen, attending by thousands, have derived great spiritual strengthening. An earnest effort to purify the unstable and indifferent musical efforts of the church in different cities may also be attributed to this campaign, and it can be stated that the church in general is awakening to the great importance of preserving this most vital portion of its public services."

Among the practical results, it has brought to the knowledge of organists and audiences the fact that the church possesses a musical treasure that is too seldom realized or put into service. At the same time it has served to establish the church in its community as an institution of culture and great ethical importance.

A notable feature of Mr. Rechlin's programs is that he confines himself almost entirely to the presentation of sacred music. Bach, Handel and Mendelssohn occupy the major share of his programs. He declares that the response of the public to the masterpieces of organ literature has been immediate and profound.

Audiences Want Bach

"There is no doubt," says Mr. Rechlin "that the audiences both enjoy and demand the music of Bach. It is not they, but the performers, who are lacking in appreciation of his works. The American public is essentially idealistic and spiritualistic and it cannot but be strongly moved by the fervent appeal of the classic offerings. This music does not represent any race or any creed; it is universal in its appeal, and the strongest indication of this is that my audiences have represented every strata of life in the cities I visited. Many were turned away at each recital, and the numbers on the program rarely satisfied the eagerness to hear more of this music. One cannot meet with such experiences without feeling an increased confidence in the public taste and in its social and moral elevation."

Mr. Rechlin will extend his tour next season and will revisit many of the cities in which he has appeared. His recent engagements included two recitals in St. Louis and Pittsburgh, and one recital in Detroit, Grand Rapids, Toledo, Columbus, Milwaukee, Terre Haute, In-



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Edward Rechlin, New York Organist, Who Has Returned From a Concert Tour That Included Thirty-one Cities

dianapolis and a score of smaller cities. He will be heard in recital in Aeolian Hall, New York, on Thursday evening, April 12.

EMIL RAYMOND.

FINDLAY, OHIO

March 17.—A notable performance of Handel's "Messiah" was lately given at the First Presbyterian Church by the Findlay Choral Union. The soloists were Susie Jones Davis of Columbus, soprano; Rose Leader Chislett of Pittsburgh, contralto; J. Allen Grubb of Lima, tenor, and Christian O. Ulrich of Findlay, bass. The conductor was Thomas Roberts, supervisor of public school music.

H. EUGENE HALL.

WOOSTER, OHIO

March 17.—The Wooster Orchestral Society, Homer Edward Crain, conductor, gave its eighth annual concert on the evening of March 6, its program comprising Mendelssohn's "Italian" Symphony, the prelude to "Lohengrin" and a suite by Luigi. The soloist of the evening was Frederick Goerner, 'cellist.

HUNTINGTON, W. VA.

March 17.—An excellent program prepared under the direction of Mrs. C. E. Haworth, head of the voice department of Marshall College, and Mrs. Mildred Macgeorge of the piano department, was given on the evening of March 6, in the college auditorium by Mrs. Ernest Reinwald, Mrs. Harry Goheen, Helen Wallace, Mary Shep McVey, Mrs. Nellie McCorkle, Mildred Yeager, Edna Schulze, Pauline Dodson, Miriam Hyman, Kath-

erine Dickey, Clodene Heck, Mary Brady, Virginia Durrette and Lucile Mecham.

The "Hallelujah Chorus" from Handel's "Messiah" was sung by the Community Service Chorus at the First Presbyterian Church at the final meeting of the Laymen's Convention. More than 1000 visiting delegates were present. Hannah Cundiff was the conductor; Julian Williams, the organist, and Mrs. Helen Tufts-Lauhon, pianist. The choir of the Central Christian Church, Mrs. C. E. Haworth, conductor, presented a splendid program. A quartet composed of Messrs. Boyd, McAvoy, Gilmore and Brown; a trio including Mrs. C. E. Haworth, Mrs. Ira Roe and Mrs. J. S. Klumpp, with Louis Gilmore, baritone, as soloist, appeared on the program. Laureta Ross was the organist.

MRS. H. A. LAWRENCE.

MUNICIPAL CONCERTS FIND FAVOR IN PORTLAND, ME.

George Meader, Soloist at Eighth Concert, Warmly Received—Lemare Gives Organ Program

PORTLAND, ME., March 17.—George Meader, tenor, was the assisting artist at the Eighth Municipal Organ Concert given on March 1 by Edwin H. Lemare. Many extras were demanded of Mr. Meader, whose program included a recitative and aria from Handel's "Messiah," songs by Strauss, Dvorak, Clarke, Hageman, Bartlett, Wolf and Osgood. Mr. Lemare played two new compositions of his own, a Nocturne in B Minor and a Concert Gavotte and the Austrian Hymn by Chipp. His numbers were enthusiastically received. These free concerts continue to draw large audiences despite the refusal of the Church Federation to take further interest in them, since the custom of ten years' standing of making the concerts a part of the Sunday religious services has been abandoned.

For an hour prior to the Governor's ball, held on March 5, Mr. Lemare played request numbers on the municipal organ, providing an unexpected recital for the many out-of-town guests. He also gave a recital at Dartmouth College, Hanover, N. H., on March 5.

The last fortnightly recital of the Rossini Club featured Indian and Gypsy music. MacDowell's "Indian" Suite, a Hungarian Rhapsody for Trio by Brahms, Indian Songs by Cadman and Logan, Gypsy songs by Dvorak, the "Habañera" from "Carmen," a Liszt Rhapsody and an arrangement of Bohemian airs by Pirani composed the program. The Marsden Club met with Mrs. Loretta Kahill, the program being Italian music, the study being the reaction from Italian influence and Mozart, interestingly discussed by Mrs. Anna Carey.

The third contest for young musicians will be held March 22 at Frye Hall under the auspices of the Maine Federation of Music Clubs. Mrs. James McFaul, conductor of the Rossini Club, is state president.

FRED LINCOLN HILL.

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LATE NEWS FROM THE MUSICAL WEST

LAZZARI GIVEN OVATION BY SAN JOSÉ AUDIENCE

Contralto Evokes Much Enthusiasm at Last Concert of Oppenheimer Series—Other Local Events

SAN JOSE, CAL., March 17.—Carolina Lazzari, contralto, assisted by Katherine Pike Skedden, pianist-accompanist, gave a recital at the Victory Theater on March 5. Mme. Lazzari interpreted her numbers with superb artistry, arousing her audience to a high pitch of enthusiasm. Mrs. Skedden received several recalls. This was the concluding event in Selby Oppenheimer's course for the present season.

Members of Mu Eta Chapter of Mu Phi Epsilon are giving fortnightly recitals at the Y. W. C. A. The program given there during Music Week resulted in a request for a continuance of the Friday afternoon musicales.

E. Harold Dana, baritone, and Nana Ruth Gollnor, child danseuse, appeared in solo numbers at the opening program at the Little Theater given by the Missiontown Players from Carmel at the Hotel Vendome. David Brainard Gally is the director and leading actor with the players.

Marian Ives presented two of the Anita Peters Wright dancers at her second number in the Morning Allied Art Series being given at the Vendome. The San Jose Musical Association has engaged Miss Ives as business manager. The following artists have been announced, tentatively, by the Association for next season: Harold Bauer, Albert Spalding, Pablo Casals, Reinhard Werrenrath, the San Francisco Chamber Music Society, the San Francisco Symphony, and Margaret Matzenauer. It will be the first year that this association has functioned although it was organized prior to last season. Bezena Kalas, pianist, assisted by the Conservatory String Quartet, gave an interesting recital at the Pacific Conservatory recently.

MARJORY M. FISHER.

Cornish School Presents Pupils

SEATTLE, WASH., March 17.—A miscellaneous program at the Cornish School of Music on March 2 was given by dance pupils of Mary Ann Wells, accompanied by piano pupils of Anna Grant Dall, Alexine Whisnant, Ellen Wood Murphy and Fidelia Burgess. A number of readings were also given by pupils of Lydia Fonnebeek. Those participating were Katherine Parker, Vivien Condon, Betty Chamberlain, Betty Noyes, Doreen Snowden, Phyllis Clarke, Marguerite Skeel, Beth Macklem and Willabel Boutan, dancers; Maty Allison, pianist, and George Garber, Josephine Mahaney, Mary Ann McCrory, readers.

Shawn Enlists Cadman's Pen for New Hopi Indian Ballet

LOS ANGELES, CAL., March 17.—While on a visit to the Denishawn School here, Ted Shawn, the dancer, gave Charles Wakefield Cadman a commission to write the music for a Hopi Indian Ballet, for which he has written a unique action plot. It is Mr. Shawn's plan to produce the ballet for the tour next season of Ruth St. Denis, himself and the Denishawn Dancers. He will dance the leading male rôle, a *Hopi Indian Chief*. Mr. Shawn found that London was greatly interested in the Indian dance which he created to parts of the music of Mr. Cadman's "Thunderbird" Suite. The proposed score will be the first ballet music from Mr. Cadman's pen.

Bozeman Audience Hears Cecil Arden

BOZEMAN, MONT., March 17.—An enjoyable recital was given by Cecil Arden, mezzo-soprano of the Metropolitan Opera Company, in the Ellen Theater on the evening of March 6. Miss Arden disclosed a beautiful voice and a finished style. Her program of arias and classic and modern songs awakened marked enthusiasm. Ola Gulledge, her able accompanist, offered solo numbers by Grainger, Godowsky and Dett.

SAN DIEGO, CAL., March 17.—Ganna Walska, soprano, has joined her husband in this city and is now resting at their home in Coronado.

JOHNSON STIRS AUDIENCE

Tenor's Recital Among Events on Week's Calendar in Portland, Ore.

PORTLAND, ORE., March 17.—Edward Johnson, tenor, gave a recital at the Heilig Theater on March 7 under the management of Steers & Coman and so delighted his audience that he was obliged to give nine encores. Two arias on the program were from "Andrea Chenier" and "Lohengrin"; two added to it were from "Pagliacci" and "Fedora." Ellmer Zoller, as accompanist, shared in the success of the recital.

The Lincoln High School Chorus of sixty-five voices took a prominent part in the City Auditorium Sunday concert on March 4. The youthful singers acquitted themselves well in tuneful numbers under the baton of George D. Ingram. Among the other features were the first movement of the Grieg Concerto as played by Ella Connell Jesse, pianist, with the orchestral accompaniment on the organ by Frederick W. Goodrich, and Rubinstein's "Kammenoi Ostrow," given as a duet by these performers for the two instruments. Blanche Williams Segersten, soprano, sang solos effectively. The accompanists were Mrs. Jesse and Mr. Goodrich.

The third piano recital sponsored by the Music Education Committee was that of Eugene Field Musser at the Hotel Multnomah on March 3. Mr. Musser, an instructor at the Cornish School in Seattle, gave a program ranging from Bach to Debussy and Cyril Scott.

The choir of the Unitarian Church sang "In a Persian Garden" on the afternoon of March 4 for a capacity audience. Bess Owens Runyan substituted for Mrs. Herman J. Hucks, soprano, who was ill. The other three members of the quartet were Mitylene Fraker Stites, J. Ross Fargo and Walter Hardwick. May Van Dyke Hardwick and Ralph Hoyt were the accompanists.

An interesting program was given before the MacDowell Club by Jane Burns Albert on March 6 at the Multnomah Hotel. Margaret Notz was the accompanist.

JOCELYN FOULKES.

SPOKANE, WASH.

March 17.—Its forces recently augmented until it now numbers sixty-eight members, the Spokane Men Singers, under the leadership of Henry W. Newton, gave a most interesting program at the Lewis and Clark Auditorium on Feb. 27 to an appreciative audience. The organization bids fair to become one of the best in the State. On this occasion it was assisted by Evelyn Kellogg, soprano, who sang several numbers, among them being "Il est doux, il est bon" from "Héroïade" by Massenet. The chorus' singing of the "March of the Pioneers" by Converse and the "Song of the Marching Men" by Hadley was particularly well received. The Friday Musicale gave a program, March 2, at the home of Mrs. Raymond Guyer, Mrs. Van Stimson, soprano, and Mrs. Max Wasson, pianist, assisting.

MRS. V. H. BROWN.

SHERMAN, TEX.

March 17.—The music memory contest of the public schools held lately at the First Baptist Church, was the first event of the kind held in Sherman and attracted a large audience. Edith Yeagley and Rochelle Canon of the Jefferson School were the winners. The Jefferson School scored high with an average of 97%. The Junior High won second honors with two perfect papers. Compositions by Chopin, Drdla, Wagner, Schubert, Beethoven, Grieg, Mendelssohn, MacDowell, Lieurance, Schumann, Liszt and Brahms were used as test numbers and were given by local musicians: Allene Sanders, voice; Ysleta Sanders, piano; Louise Mantius, violin; Mrs. L. J. Mantius, piano; Katherine Townley, piano; Frank Renard, piano; Geo. E. Case, organ; Bolivar Hughes, voice; Ferdinand Dittler, violin; Mrs. Luther Cherry, piano, and Geo. Rigby, cello. Much credit was given Fannie Gafford, supervisor of music in the public schools, and her associate teachers.

K. GLADDEN CONGDON.

RECITALS IN PORTLAND, ORE.

Mme. Easton and Althouse in Joint Program—Women's Chorus Heard

PORTLAND, ORE., March 17.—Florence Easton, soprano of the Metropolitan Opera, and Paul Althouse, Metropolitan tenor, were presented in the fifth recital of the Elwyn Concert Bureau subscription series at the City Auditorium recently. Mme. Easton sang arias from "Faust" and Puccini's "Gianni Schicchi," and groups of songs in French and English, including two humorous works by Dent Mowrey of this city. Mr. Althouse gave arias from "Pagliacci" and Meyerbeer's "L'Africaine"; Kramer's "Great Awakening," and "Phantom Ships" by Rudolph Gruen, accompanist. The singers joined in a duet from "Madama Butterfly." Ralph Leopold was the other accompanist.

A variety of excellent music has been given at the Sunday popular concerts at the Auditorium, which are steadily growing in popularity. The Crescendo Club, a chorus of women's voices, trained by Rose Coursen-Reed, was presented in this series recently. There were four soloists, pupils of Mrs. Reed: Mrs. Signard Knudsen, Mrs. Marion Brodie-Haughwout, Mrs. Rose Friedle-Giannelli and Marguerite Carney. Lucien Becker played organ solos. The accompanists were Mrs. Florence Youney and E. E. Coursen.

The Portland Flute Club's second recital of the season was given at the Y. M. C. A. auditorium on Feb. 26. An appreciative audience was present. The following flautists were heard: Paul Johns, Gorman Loss, J. C. Abbott, Paul Mahoney, Frederick Leopold, Margaret Laughton, French Moore and Robert E. Millard. The assisting musicians were: Ted Bacon, viola; Paul Mahoney, clarinet, and Christian Pool, 'cello, members of the Portland Symphony, and Mrs. R. R. Sharkey, guitar.

The MacDowell Club, of which Mrs. Warren E. Thomas is president, and W. H. Boyer, leader, gave a choral concert, at the Hotel Multnomah on Feb. 28.

Charming interpretations were given to Czech-Slovakian, Breton and American folk songs, harmonized by Deems Taylor, and a number, "Your Eyes," by Howard Barlow.

In Kurt Schindler's adaptations of "The Monastery of Montserrat" and "The Legend of St. Raymond," the chorus of forty women's voices was augmented by twenty singers from the Men's Apollo Club. May Van Dyke Hardwick's piano accompaniments were noteworthy.

Lawrence Woodfin was heard in a piano and song recital at the Woman's Club Building on Feb. 26. E. E. Coursen was the accompanist.

JOCELYN FOULKES.

PULLMAN, WASH.

March 17.—Ethelynde Smith, soprano, appeared in recital in the chapel of the State College on Feb. 22 and was cordially received by a large audience. Miss Smith presented a well arranged and interesting program, disclosing fine diction and interpretative ability and a voice of much charm. The entire program was broadcast. This was Miss Smith's second recital at the College within the past sixteen months.

JEFFERSON, TEX.—The May Bell Hale Symphony Orchestra is continuing its activities along all lines. A capacity house greeted the orchestra at a recent concert. That the work of the organization was of high interest is proved by the request that the orchestra begin Sunday afternoon concerts.

INSTITUTE OF MUSICAL ART

OAKLAND HEARS NOVEL ORCHESTRAL PROGRAM

Works of Dainty Character Presented by San Francisco Symphony and Assisting Artists

OAKLAND, CAL., March 17.—The eighth concert in the series being given here by the San Francisco Symphony, Alfred Hertz, conductor, presented Anthony Linden, flautist, and Kajetan Attl, harpist, in the Mozart Concerto for Harp and Flute. This dainty composition was finely played and the large audience manifested its appreciation vociferously. Mendelssohn's Overture to "Fingal's Cave" opened the concert, and the Wagner Prelude to "The Mastersingers" closed it. The ever-popular Beethoven Minuet and the Bach Air for G String, with Louis Persinger, violinist, as soloist, were enthusiastically received. Gluck's "Dance of the Blessed Spirits" from "Orpheus," Anthony Linden playing the flute obbligato, was especially well given.

A series of three orchestral matinées for school children, which came to a close on March 2, aroused enthusiasm. These concerts were given in Civic Auditorium Arena, with a record crowd for the second one, when 7000 children attended. The programs included Nicolai's "Merry Wives of Windsor" Overture; Gluck's "Dance of the Blessed Spirits," four movements of the Tchaikovsky "Nutcracker" Suite and Massenet's "Under the Linden Tree" with Walter Ferner, 'cello, and H. B. Randall, clarinet, in incidental solos. Kajetan Attl, harpist, was at his best in two solos, repetitions of which were demanded by the audience.

May Peterson was greeted by a large audience in Civic Auditorium on Feb. 26, in Miss Potter's "Artist Concert Series." Works by Mozart, Bach, Schubert, Mahler, Buzzi-Pecchia, Chadwick and others made up a most interesting program. An able assistant at the piano was Charles Touchette.

The Oakland Tribune has started a new venture, in obtaining for its radio artists a long list of professional musicians. Heretofore, the broadcasting has been by amateurs.

A. F. SEE.

DENVER, COLO.

March 17.—Erna Rubinstein, violinist, made her first appearance here recently as the final artist in the Slack subscription series. The audience expressed warm admiration for her big tone, fine technique and phrasing. She was obliged to add many extra numbers to her program. Arthur Loesser, at the piano, gave the young violinist uncommonly effective support.

J. C. WILCOX.

RIVERSIDE, CAL.—The Woman's Club has made community singing part of each monthly meeting and Hugo Kirchhofer, conductor of the Hollywood Community Chorus, has been engaged to direct these monthly "sings." Alan Thompson, organist of All Souls' Episcopal Church, was heard recently in his second organ recital of the season. Dorothea Johnston gave a costume recital for the Woman's Club accompanied by Gertrude Ross, the Los Angeles composer.

SEYMORE, TEX.—The Harmony Club has recently elected the following officers for next season: Mrs. Charles H. Mothes, president; Mrs. C. M. Randal, vice-president; Mrs. John Henson, secretary; Doris Humphreys, treasurer; Mrs. N. P. Mitchell, corresponding secretary; Mrs. F. H. Bunkley, parliamentarian, and Mrs. W. B. Graddock, press-reporter.

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Chaliapin Makes Season's Adieu at Metropolitan Opera

Russian Bass Returns for Farewell Performances in "Mefistofele" and "Boris"—Repetitions of "Anima Allegra" and "Mona Lisa" in Week's List—Favorite Works Complete Schedule

FEODOR CHALIAPIN was the dominant figure at the Metropolitan Opera House last week. He came back from his western tour merely to say hail and farewell, but this necessitated two performances, and his admirers seized upon these to renew acquaintance with him. He sang in "Mefistofele" on Monday evening, and he made his adieu at a special matinée of "Boris Godounoff" on Wednesday.

The program for the week had promised a performance of *Isolde* by Barbara Kemp, but the indisposition of the soprano resulted in the substitution of "Madama Butterfly" for "Tristan" on Wednesday night. Opera-goers who had looked forward to seeing the creator of *Mona Lisa* add another rôle to her list naturally expressed some disappointment, and gossip had it that her appearance as the heroine of Cornish legend would now be postponed until next season.

Thursday evening brought another repetition of "Anima Allegra" and "Mona Lisa" was given for the third time on the following night. "Carmen" was presented at the matinée on Saturday and "Andrea Chenier" was selected for the "popular" performance the same evening. The series of performances at the Academy of Music in Brooklyn was brought to a conclusion with "Bohème" on Tuesday evening.

A Sardonic "Mefistofele"

With Chaliapin playing the sardonic devil, Boito's work was given a magnetic performance on Monday evening. Roberto Moranzoni saw the score as vital music, and, with a fitting response from the cast, the dull spots were not so dull and the more inspired moments were surcharged with a vivifying current. Needless to say it was the great Russian bass who fulfilled the rôle of dynamo. Not by investing the fantastic character with theatricality did he dominate, but by the magic of his personality and his fine, artistic gifts. He was in better voice than at some performances earlier in the season, and he made sonorous music of the "Ave Signor" in the Prologue. But here his triumph was in picturing the devil crawling between earth and the higher splendors; a sinister, eerie devil, raising a mocking voice in grim humor and then cringing, stealing away from the band of cherubs. Again in the Frankfort scene he was the chief figure, although he had no word to sing. He played the garden episode with immense and Satanic unction, and in the representation of the witches' Sabbath he was always the center of the orgy, his "Ecco il mondo" sounding a malignant climax.

Beniamino Gigli sang with customary beauty of voice the music of *Faust*. By sheer vocal charm he came in for his share of the honors, and with forceful work he aided in making effective the prison scene and the final encounter with *Mefistofele*. Both as a singer and an actor his best work was accomplished in this last episode, although by this time the opera had run a somewhat tiring length. Throughout there was much lyric enchantment in his voice, and if *Mefistofele* could weave spells, so could this *Faust*, spells of another order. The

Czar Boris again displayed his magnificent art: an art so fine, so sincere and seizing that it permeates his slightest phrase and gesture. He was very near his best last week, and a mammoth audience heaped ovation on ovation in praise of him. Rafaelo Diaz was a manly and fresh-voiced *Dmitri*, Jeanne Gordon an entirely commendable *Marina*. Mr. Papi again conducted, not exactly in inspiring fashion.—B. R.

New and Old Works Repeated

Talia Sabaniewa was again heard in the title rôle of "Madama Butterfly" on Wednesday evening. Mr. Gigli as *Pinkerton* displayed his magnificent stature as interpreter and possessor of one of the greatest tenor voices extant. Antonio Scotti was, as always, the *Consul*.

In the repetition of Vittadini's scintillating "Anima Allegra" on Thursday evening, Lucrezia Bori gave a vivacious interpretation of *Consuelo*; Queena Mario as *Coralito* again displayed her vocal and histrionic gifts; the welcome newcomer, Giacomo Lauri-Volpi, was *Pedro*; Armand Tokatyan, *Lucio* and Kathleen Howard, *Donna Sacramento*. Mr. Moranzoni conducted.

Max Schillings' "Mona Lisa," which provided such an excellent vehicle for Barbara Kemp's début, was given with cast unchanged on Friday evening. Mme. Kemp was happily sufficiently recovered from her indisposition to do full justice to her remarkable impersonation. The other members of the cast were Curt Taucher, William Gustafson, Carl Schlegel, Frances Peralta, Ellen Dalossy and

George Meader. Artur Bodanzky at moments allowed his orchestra to overpower the singers.

Two vast audiences filled the Metropolitan on Saturday, St. Patrick's Day. The matinée opera was "Carmen," with Ina Bourskaya, Martinelli, Giuseppe De Luca, Marie Sundelius, Myrtle Schaaf and Marie Tiffany, under Louis Hasselmans.

In the evening the resplendent Beniamino Gigli brought joy to a great host of admirers in the title rôle of "Andrea Chenier," with a familiar cast of associates.—H.

Sunday Evening Concert

Scenes from four operas were sung in concert form on Sunday evening, with chorus and orchestra, under the leadership of Giuseppe Bamboschek, assisting. The Church Scene from "Faust" was done excellently by Queena Mario and Léon Rothier, and a portion of the first act of "Carmen" enabled Jeanne Gordon to disclose an excellent voice in the name part. Grace Anthony as *Micaela*, Armand Tokatyan as *Don José*, Vincenzo Reschigl as *Morales* and Italo Picchi as *Zuniga* aided. The second act of "Rigoletto" brought a further opportunity for Miss Mario as *Gilda*, with Mario Chamlee in fine voice as the *Duke* and Millo Picco as *Rigoletto*. Others taking part were Miss Anthony, Angelo Bada, Louis D'Angelo, Mr. Picchi and Mr. Reschigl. Miss Gordon, Renato Zanelli and Mr. Picchi were associated in the first scene of the third act of "Trovatore."—R. E.

Leo Blech Departs

Leo Blech, who sailed for Germany on Saturday, conducted his farewell performance on Friday evening. On this occasion the company marshaled its best forces for a presentation of "Die Walküre." In the season here, Mr. Blech proved himself a Wagnerian leader of the first order and one of the foremost musicians of today. He was the recipient of a happy tribute, when, at the end of the second act, admirers applauded him to the echo and finally presented him with a laurel wreath. In the cast were Mme. von der Osten as *Sieglinde*, Jacques Urlus as *Siegmund*, Friedrich Plaschke as *Wotan*, Mme. Lorenz-Hoellischer as *Brünnhilde* and Ottlie Metzer as *Fricka*.

The Wagnerians had a new conductor in Ernest Knoch on Thursday evening, when "Tannhäuser" was given. The company's management showed fine discrimination in the selection of such a leader, for Mr. Knoch, despite the fact that he had had no rehearsal, conducted an inspiring and comparatively smooth performance. This distinguished Wagnerian interpreter has been in New York for sometime, and has already shown his ability through his appearances with other opera companies. The competent cast included Adolph Lussmann, as *Tannhäuser*, the highly capable Friedrich Schorr as *Wolfram*, Meta Seinemeyer as *Elizabeth* and Erna Ohlsen as *Venus*.

A repetition of "Siegfried" was given on Tuesday, the company's second evening on Lexington Avenue. The outstanding features were Mr. Plaschke's dignified and vocally sonorous impersonation of the *Wanderer*, the opulent-voiced Mme. Metzger's *Erda* and Mr. Moericke's richly colored and impressive reading of the score. Mr. Lussmann was a *Siegfried* fresh of voice, Mme. Lorenz-Hoellischer a dramatically effective *Brünnhilde* and Mr. Steier a competent and resourceful *Mime*.

H. J.

"Götterdämmerung" was given its third performance on Wednesday night with Mr. Urlus as *Siegfried*, Mme. Alsen as *Brünnhilde*, Mr. Kipnis as *Hagen*, Desider Zador as *Alberich* and Mme. Metzger as *Erda*. Mr. Moericke conducted.

Heinrich Knotz was heard as "Lohengrin" on Saturday night, and Mr. Knoch took the baton. Marcella Roeseler sang *Elsa* and the cast included Mme. Metzger, and Messrs. Lattermann, Lehmann and Ziegler.

H.

"Fidelio" is Sung by German Company in First Week at Lexington Theater

THE event of chief importance during the first week of the German Opera Company's season at the Lexington Theater was the presentation last Saturday afternoon of "Fidelio." Beethoven's opera had not been heard in New York since the season of 1916-17, when it was given three performances at the Metropolitan Opera House. The attitude of the audience last week made it plain that there were many who regretted its absence from America's principal opera house during the long interim. At any rate, a performance which was a routine affair at best, and often did scant justice to the beautiful music which Beethoven wrote for his one opera, was received with fervor.

"Fidelio" is a legacy which no doubt will always occupy a position within reach on the shelf of every opera house boasting an international répertoire. It is something to be taken down at times, dusted carefully, displayed before the public, and then laid away reverently, until the day when it will again trouble the conscience of the impresario. In spite of many criticisms heaped upon it, its dull stretches, its lack of drama, "Fidelio" is destined to exercise its fascinations upon the student and serious music-lover for all time, because its creator was Beethoven, and because there is much of Beethoven in it. In several of its scenes, the dramatis personæ may find little more to do than stand around and look like a costume concert company; they may feel terribly

conscious of the queer effect of the occasional passages of spoken dialogue upon audiences accustomed to other forms in opera, even if such forms include the almost equally archaic and more dreary mechanism of the recitative, but they will always have their prison scene to enact, and *Leonore*, if she is equipped for her rôle, will have her tremendous moments in the "Abscheulicher" aria. Then, for the orchestra, there is the "Leonore" Overture No. 3, although it is played between scenes.

Orchestra Improved

In the five weeks of the visiting company's season in New York, the orchestra has had much drilling under efficient conductors, and considerable improvement has been effected in the ensemble work. The crudities which marred the earlier performances are not so apparent. The strings have developed a nice precision, but sometimes the brass and woodwind leave much to be desired. On Saturday afternoon, Eduard Moericke labored like a Titan to bring the best out of his men, but he was more successful in some scenes than in others. The audience received the "Leonore" Overture with every manifestation of approval, but it was not an inspiring performance, although it had its good points.

The singers did much spirited work. There were moments, however, when dullness was accentuated by the manner of the interpretation. At other times the principals were carried along by the sweep of the music and gave an account of themselves which was essentially good. Notably the prison scene was admirably done by Elsa Alsen as *Leonore*, Robert Hutt as *Florestan*, Alexander Kipnis as *Rocco* and Friedrich Schorr as *Pizarro*. Mme. Alsen made a full-voiced *Fidelio*, and she delivered the "Abscheulicher" with dramatic vigor. Mr. Kipnis was responsible for some admirable singing, but Mr. Schorr has done better work in other parts. Editha Fleisher was a satisfactory *Marzelline* and Edwin Steier was an agreeable and adequate *Jacquino*. Other rôles were sung by Benno Ziegler, Johannes Helfer and Heinrich Müller. The prisoners' chorus was finely sung. The settings were of the order of the stock company.

P. C. R.

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Artists on Tour Advised to Study the Moods of Small-Town Audiences

[Continued from page 5]

The heroic tenor or basso-profundo, dramatic soprano, coloratura soprano, and contralto, all of opera fame, will go on tour before the opera season opens, or after its close, or perhaps there are two or three weeks in the middle of the season when their services are not needed in the opera. The advance agent appears in the smaller Western towns to sell his goods. He enthusiastically speaks of the sensational success of this singer, and points out that it may be the only opportunity ever offered to the benighted citizens of this town to hear this celebrated artist, and so the local concert manager gambles on the affair, hoping to sell enough tickets to cover the sometimes exorbitant fee. Artist B appears on the scene on the date agreed upon, and the town has been "keyed up" for the occasion. The artist has decided that what these people really want him to do is to sing the things from operas in which he or she has starred and become famous.

Opera, as everyone knows, is in many respects a grand spectacle, and here the artist is on the bare concert platform without the scenery, costumes, action and orchestra to support the "stunt." Naturally the result is not always what it ought to be, and the artist does not seem to understand why there are not at least ten curtain-calls, and often complains after the performance about the lack of enthusiasm, and insinuates that the audience was too ignorant to appreciate such a great performance; and this in spite of the fact that the same program would not "go across the footlights" very well in a concert hall in one of the great cities. If the artist attempts to act out the scene without the proper setting, the thing sometimes becomes a ridiculous burlesque.

The writer once witnessed a famous *Carmen* give a scene from that opera. She had a weak little José sitting on a chair in the middle of a bare concert stage, the famous *Carmen* hopping around the little José and singing her little song. Now this was in a Western town of good size, and if I remember right we paid \$3 a ticket to see and hear this affair.

Converting the Musical Heathen

The next type of affair which we may call Artist C is the opera star who decides that it will not do to give opera scenes without the proper setting, and decides to learn a flock of songs and use some opera arias that have such exceptional musical value they can be presented as musical compositions without the opera tableau. Artist C is wiser than Artist A or B, provided he has learned and really studied the art songs to be presented and providing the artist has learned the art of program making.

And right here is the trouble and the question. Is this opera star by gift and training also a recitalist? Has the artist studied the psychology of the average town audience? Can the artist serve his musical banquet in a manner palatable to the majority and still keep high standards and artistic dignity? Or is he serving roast beef and Irish potatoes stirred into a mess of angel food and ice cream? Is he enough of a musical missionary to acquaint his audience with a noble classic in such a manner that the musical heathen will accept it and like it, or does he precede and follow this classic with numbers that makes the musically untrained part of the audience accept this nobly developed classic or musical sermon as bad-tasting medicine? That is, the audience takes for granted that the medicine is the kind it should have, but does not like it. Is the artist introducing new music, that ought to be heard, in such a manner that the audience becomes interested? Or, rather, has he made his program and himself interesting enough to the majority before introducing the new music? If he has, he is liable to keep the interest to such an extent that the audience wishes to hear it again.

To return to Artist C. We said he is wiser than Artist A or B, but to have learned, or half-learned, several "art songs" is hardly sufficient. Has he carefully studied possibilities in grouping these compositions as to contrast in subject matter? Has the artist studied carefully possible contrasts of interpretation, or have the songs been selected mostly to suit this particular artist's voice? Good voice production is of course necessary,

but that alone without interpreting the master work from the viewpoint of the composer at the same time expressing the performer's personality, I think all thinking musicians will consider a rather meager musical treat, and to the non-professional musician it becomes monotony.

Smaller Towns the Missionary Field

The things so far pointed out in this paper naturally do not apply to all pianists, violinists and singers touring and performing in the average town, and the above statements are not intended as a general criticism but as a basis on which some constructive work may be done to spread the gospel of good music.

As said before, when an artist gives a recital in a large city most of the audience are already lovers of good music, and the artist is doing very little to foster the case of making the people of our great country as a whole a music-loving people. In other words, little is done in the way of missionary work by performing in the great concert halls in the large cities. The missionary work is done by the artist when on tour and giving concerts in the average town.

To do this missionary work effectively, the artist must learn to make the program interesting to the "average citizen." To this the artist may answer that he is not interested in doing missionary work in music. He has a perfect right to say this, but if that is the way he feels about it, he should not accept money for his services. I do not know to what extent our concert performers rely upon money gathered from concerts given before the average town audience, but have a feeling that money earned in representative recitals in our large cities alone would not be satisfactory. I also have the feeling that many more engagements would be possible if more people learned to love good music, and to teach more of our people to enjoy our concert artists, I wish to offer a few suggestions. These suggestions may not do much good, but they are at least harmless.

First—Study the art of program making. If a pianist, one sonata on the program is plenty.

Do not devote the major part of the program to one composer. Composers as well as performers have their limits, and unless the audience as a whole is musically trained, the lack of variety will be noticed.

Strong contrasts between numbers in any one group is of utmost importance. Introduce new or less familiar numbers between familiar numbers. After a heavy number in a group, place a light, airy or short, brilliant number.

End the program happily. The American people are a happy people, and do not care to leave a concert in a gloomy atmosphere with a heavy philosophical problem on their minds.

Do not give a musical tragedy as an encore—that is not what they anticipate. Do not disappoint your audience. You may have just given them some deep philosophy of life.

The violinist can in general follow the scheme of the pianist. There are mighty few violinists who can open the program with a concerto, with the orchestral part played on the piano, and immediately follow this up with a big classic sonata, and keep the undivided interest of the "average citizen." One sonata or one concerto is plenty. In my opinion it is easier for a violinist, assisted by a good artist at the piano, to keep the interest of an ordinary audience throughout the program. One reason for this is, of course, the melodic possibilities of the violin and the many-sided "tone-color" of the instrument.

Problem for the Singer

The singer has a different problem in some respects. Most people have a very set opinion as to what kind of voice is a good voice, and what kind of singing is good singing. Some have a dramatic soprano as their ideal, and feel that a lyric soprano voice is inferior, and vice versa. Some have a contralto voice as their ideal, and have very little time for the heroic tenor, and so it goes. Only the trained musician seems to be able to equalize the merits of different voices. This prejudice of the "average citizen" must be overcome in some way by the singer.

How is this to be done? The art of program making seeking for unity, variety and contrast, will do much to help. The voice may be a beautiful one and

well trained and controlled, but an evening of such beauty alone will not satisfy the average town audience for a whole evening. The man or woman possessing this instrument must give an interpretation of the joys, sorrows, loves, hates and the humorous sides of life with this instrument. In other words, the singer when stepping on the concert platform should give the impression that he is there to deliver a message and "I am obliged to use my voice as a vehicle of expression. I will make an attempt to recreate the master works you find on the program."

We have had some pianists, violinists and singers give recitals at the University of Oklahoma who have exercised the art of program making, and have given the impressions spoken of above, and without exception the impression left by them upon the student body and the community in general seems to be indelible. The people there have never stopped talking about them. The singer that makes voice production alone the main object may expect only a lukewarm response from the average town audience, and the same may be said for the instrumentalist. To wear out the audience is a fatal mistake.

Recommend Program Notes

My second suggestion is that program notes should be used. If not overdone, notes printed in the program suggesting what to listen to for is a great help. If overdone, abstract emotions and modes will be partly eliminated, and what should be art will become everyday common facts, and this is fatal from the standpoint of art. I suggest printed notes because only a few concert artists are good, interesting talkers. Do not leave the suggestions for notes to the local manager to write. Send him the program complete and worked out by a good musical analyst.

My third suggestion is in regard to joint recitals. It takes an extraordinary artist to interest an ordinary audience for a whole evening. If an artist feels that he is too big to join with another artist in a recital or does not care to divide the honors with anyone else, let him have "assisting artists." The pianist needs a vocalist on the program. It will make his own part of the program more effective. The vocalist needs a violinist or pianist on the program to "set off" his own part in an enjoyable manner.

Without exception "joint recitals" that I have heard given before non-metropolitan audiences have been successes. The average artist that seems to have trouble in arranging for enough engagements may join hands with some one else and make a success. Compensation would be enhanced, I believe, by such an arrangement.

To sum up, let us not forget that young people of today and older people also, do not live in the same atmosphere that people fifty years old lived in when they were young. In the "short story" that may be read in half an hour, all the thrills of a full-grown novel of yesterday may be experienced. The automobile transfers us from one scene to another with tremendous speed; ten miles an hour today is drudgery. We put a record on the phonograph and "in the twinkling of an eye" we hear the voice of Caruso and we stop his singing any time we please. And there is the moving picture where scenes and situations are flashed before our eyes one after another with tremendous speed.

Yes, we are moving fast, and can we blame the average man or woman for becoming restless, listening to two or three big classic sonatas at one sitting? Can we blame them for lack of interest if only one, even though a very good artist, appears on a program?

[Mr. Holmberg, who is dean of the School of Fine Arts in the University of Oklahoma, read the foregoing paper before the Music Teachers' National Association Convention in New York.]

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Week in New York Brings Débuts of Gifted Artists

Pianists Lead in Numbers at Principal Recital Halls—Beauty of Voice Gains Instant Success for Substitute Singer at Schola Cantorum Concert—Three New Recital-Givers Among Vocalists—Violinists Prove Gifts—Composers Present Programs—Fifth Concert of Beethoven Association in Season's Series

THERE was a slight increase in the number of recitals and concert programs, other than orchestral, given in New York last week, compared to the previous seven days. Pianists dominated the lists and gave some good programs. Guiomar Novaes was heard in a characteristic recital and Herma Menth also made an appearance. Josef and Rosina Lhevinne were associated in a concert at which several two-piano works were played. John Powell devoted a matinée to Chopin, and Max Kotlarsky was heard in an effective program.

The concert of the Schola Cantorum, conducted by Kurt Schindler, produced a surprise for the audience in Dusolina Giannini. A substitute for another artist, this young soprano, quite unheralded, revealed a voice of such beauty that she gained an immediate success.

Three singers were heard in recital programs for the first time: Carmela Ponselle, mezzo-soprano; Muriel Tindal, soprano of the Metropolitan Opera, and Carmen Reuben, mezzo-soprano. The last-named made her début on this occasion. John Charles Thomas, baritone, was the sole representative of his sex in the vocal records. Anna Meitschik, contralto, joined with Michael Press, violinist, in a program, the latter demonstrating marked gifts in a début performance. Another promising first-recitalist among the violinists was Gilbert Ross. Albert Spalding was the only familiar violinist who played during the week.

Two composers presented programs of their works. Boris Levenson enlisted the assistance of several artists; Justin Elie, from Hayti, had the aid of Suzanne Gallien, contralto. Alfredo Casella lectured on modern Italian music before the International Composers' Guild and

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presented Artur Schnabel, pianist; Therese Schnabel, mezzo-soprano, and the Letz Quartet. The string ensemble gave a beautiful performance of Beethoven's Quartet in F, Op. 59, No. 1, played with notable refinement and unanimity. Mme. Schnabel sang eight Schubert songs, disclosing a voice of dark quality and an interpretative method of some excellence. Though she overstressed the tragedy of such a work as the "Doppelgänger," she brought to the interpretation of "Der Zwerg" distinguished dramatic gifts, heightened by a varied use of vocal color. Mr. Schnabel gave a musicianly and authoritative performance as assisting artist with the Quartet in Brahms' Piano Quintet in F Minor, which concluded the rather long program.

R. M. K.

and Brahms, if Miss Reuben did not sing quite so faultlessly, she yet showed that she knows how to rise to a climax of emotion as well as of pitch, and showed also that she understands the meaning of what she sings. Noteworthy throughout her program was her repeated disclosure of the rare ability to sing *piano* and even *pianissimo* beautifully and effectively. Her closing group in English, sung with lovely purity of diction, included an old Highland melody, Negro spirituals by Burleigh and songs by German, Lemont, Kelley, Dobson and Rachmaninoff.

Marie Louise Ford at the piano provided sympathetic and skilfully modulated accompaniments, except that those for the Negro spirituals were made a bit too loud.

G. W. H.

Carmen Reuben, March 12

Presenting an exacting program of songs in Italian, German and English, Carmen Reuben, a New York girl of English parentage, gave a remarkably artistic and highly successful first recital in the Town Hall on Monday evening, March 12. Nature has endowed this young woman with an attractive personality and a pure and true mezzo voice of considerable warmth, richness and mellowness. She has profited by excellent training and she uses her gifts with brains.

An Italian group of airs by Handel, Gluck, Pergolesi, Caldara and Carissimi, with which the program began, was sung in the true *bel canto* style and sung very beautifully.

Caldara's "Come Raggio di Sol," in particular, received a wellnigh flawless interpretation, both in tone production and enunciation; and Carissimi's "Vittoria" was given with fine spirit and thrilling effect.

In German songs by Mozart, Schubert

among the illustrations there was the first performance of a Sonata for 'Cello and Piano by Pizzetti, played by Rozsi Varady and Mr. Casella. The Sinsheimer Quartet brought to a first hearing an Adagio and Scherzo by Samuel Stillman, a member of the ensemble.

The Beethoven Association, at its fifth concert of the season, presented Artur and Therese Schnabel and the Letz Quartet in an interesting program. Giuseppe Bamboschek directed a concert for the Lega Musicale Italiana and there was an Irish Concert at the Hippodrome on Sunday night.

Beethoven Association, March 12

The Beethoven Association, in the fifth of its concerts this season, in Aeolian Hall on Monday of last week,

Brilliant Young Soprano Surprises Audience at Schola Cantorum Concert

THE Schola Cantorum, Kurt Schindler, conductor, gave its second concert of the season in Carnegie Hall on Wednesday evening of last week, presenting a program quite up to the standard of interest which one has come to expect from this organization. Added to this, a new luminary appeared above the musical horizon of New York in the person, and voice, of one Dusolina Giannini, a soprano who substituted at the tenth hour if not the eleventh, for Anna Case. More of her later. The opening group of Italian and French Madrigals and part-songs, was of varied interest, the first two, "Le Joli Mois de Mai" by Jannequin, and a Pavane dated 1589, were somewhat heavy and of only mild interest. The third, a setting of Ronard's "Mignon, Allons Voir" by the Scotch Frenchman, Costelly, of the Sixteenth Century, was more worth while. Sunlight broke forth, however, in Palestrina's "Mori Quasi il Mio Core" when the work of a great master was evident. Palestrina in a secular mood, too! It was a gem of beauty and very beautifully sung. The five part madrigal of Carlo Gesualdo, prince of Venosa, "Meraviglia d'Amore," had an archeological interest, largely on account of the somewhat hectic biographical note on the program.

Five choral part-songs by Brahms contained much of beauty though some of this was impaired by lack of finesse in interpretation, the second, "Night Vigil," especially being a trifle insistent in accent and dynamics. "Last Happiness," however, was most effective even though a "stunt" piece. The final number of the group, "Im Herbst" was magnificent, Brahms at his greatest. Its performance too, was unusually fine.

With the Five Italian Folk-Songs collected and harmonized by Geni Sadero, came Miss Giannini and the surprise of the evening. The songs themselves had a weird, eerie charm and a haunting quality that all real folk-music possesses.

J. A. H.

Less well sung they might prove monotonous, but Miss Giannini's work was so exquisite vocally and so spirited on the side of interpretation that one can speak of it only in superlatives. It is said she is still only a student, but this seems incredible in view of her marvelously finished style and her beautiful singing. There was an occasional throaty tone in the lower depths and the high voice would be improved by a more focussed production, but the quality of the voice is one of a transcendent beauty heard only very seldom. "Pampina Pampinedda" a Sicilian Vintager song, was so delightful it had to be repeated, and an Istrian "Ninna Nanna" was also very beautiful. The chorus was heard as a background to the solo voice in this group.

Next came a set of Norwegian folksongs and dances for men's voices, with solos for baritone and tenor sung by Carl Schlegel and Charles Stratton, respectively. They were of slim interest except the last. "A Cat Story" a delicious nonsense piece about a cat and four mice in which the tenors sang inconsequential "Meows" against the solo voice and chorus. It brought chuckles from the audience and much applause.

The final group was in Spanish. In the first, and Easter Song, a lovely note was sounded by the introduction of a chorus of boys and girls, mostly very tiny, who sang the Alleluia at the end of each stanza. Miss Giannini again appeared in "The Virgin and the Blacksmith," although the number was somewhat heavy. Mr. Schlegel, too, in the Serenade of Murcia which followed, lacked the lightness necessary to give the number its fullest meaning. The final piece, a Sardana of the Nuns, was of less interest. The children also sang in this.

Of the chorus as a whole, it may be said that the female voices were better than the male, both in quality and shading. The chorus responded well to Mr. Schindler's baton and their attacks and releases were clean. The enunciation also, was surprisingly good in all the different languages.

J. A. H.

The performance of the Schola Cantorum was a well-balanced one beginning with Leo Weiner's Quartet in E Flat and ending with that of Dvorak in F, with a first performance of Mr. Stilman's Adagio and Scherzo in between. The Weiner work seemed of less interest than the Quartet in F Sharp Minor which won the Berkshire Prize last season. It is varied rhythmically but fragmentary thematically. The performance of it was such as to bring out its merits and it was greatly applauded.

Mr. Stilman's number had much charm, the Adagio being especially fine. It is consistent in form and interesting harmonically, without going to the extremes which are fashionable in quartet writing today. Mr. Stilman was forced to bow his acknowledgments many times and his work was repeated at the end of the program.

The Dvorak Quartet was also played in spirited style. The Lento had the real Czech melancholy that underlies most of Dvorak's music, even in its lightest moods, and both the Scherzo and the Allegro were excellently played.

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New York Concerts and Recitals

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Muriel Tindal, March 15

Muriel Tindal, soprano, one of this season's young recruits to the Metropolitan Opera forces, gave a program of interesting songs at Aeolian Hall on Thursday evening of last week. Paul Eisler, assistant conductor of the Metropolitan, was at the piano, and F. Schalscha, violinist, and A. Weisman, cellist, assisted in a group of Beethoven's arrangements of Scotch folk-songs, including the familiar "Faithful Johnnie." Miss Tindal's voice is one of good texture, when not unduly forced. The upper tones are powerful, and she can sing with charm and effectiveness, as was evidenced in the lighter numbers on her program. Best of all by far were several songs by Fourdrain, given with becoming restraint. Of these, the delightful "Sur la Terrasse de Saint Germain" was repeated in response to applause. A group of lieder included Wolf's "Die Ihr Schwebet," "Auf einer Wanderung" and "Beggegnung," and Brahms' "Nicht mehr zu dir zu gehen" and "So willst du des armen," the last of which was very attractively done. A recitative and aria by Astorga and Bach's "Patron, das macht der Wind" opened the concert and a closing group in English included Brockaway's "The Nightingale" and Mr. Eisler's "Roadways." R. M. K.

Guimara Novaes, March 16

The charm and artistry of Guimara Novaes always gives distinction to her recitals. The young Brazilian pianist again demonstrated her gifts in a program for the benefit of the Manassas Industrial School, in Aeolian Hall, on Friday afternoon of last week. Here was playing in the aristocratic manner, colored with exquisite tone. There was a beautiful performance of the Beethoven Sonata Op. 81 to open the program. Then came Schumann's "Carnaval." There was really no need for the somewhat apologetic tag, "by request," although "Carnaval" is played so much by pianists, good, bad and indifferent. Interpreted by Mme. Novaes, it was fresh and wonderful, colored with rainbow tints and articulated with poetic feeling. There followed a miscellaneous group which included two of the piano pieces of the earlier Scriabine, the Etude Op. 2, No. 1, and Prelude Op. 8, No. 12, both superbly done. There was also Albeniz' "Trian," a fine piano work with fascinating rhythms. Further, the group included a Chopin mazurka and an étude and Stojowski's "Chant d'amour." The printed program closed with Liszt's "Mephisto" Valse. P. C. R.

Max Kotlarsky, March 16

Making his fourth appearance in recital in New York, Max Kotlarsky, pianist, displayed facile technique and interpretative gifts in a program given in Aeolian Hall on Friday evening of last week. Two compositions on Dante were featured. These were the Liszt Fantasia, "Après une Lecture du Dante," and a most scholarly "Love Sonnet" by A. R. Parsons, under whom Mr. Kotlarsky has studied. The rarely played Liszt number made manifest the pianist's gifts of digital skill. Mr. Parsons' composition was enthusiastically received by the audience. The program opened with Schumann's Etudes Symphoniques, and closed with the Weber-Tausig "Invitation to the Dance," smaller compositions of Liadoff, Rachmaninoff and Granados making up the remainder. C. H. G., Jr.

The Lhevinnes, March 16

Josef Lhevinne, assisted by his wife, Rosina Lhevinne, in two-piano numbers, appeared in Carnegie Hall on the evening of March 16. The program opened with Mozart's Sonata in D for Two Pianos, which age cannot wither nor custom stale. It has been better played. The first movement seemed a trifle fast and there was a lack of rhythmic elasticity that detracted somewhat from the effect. The beautiful second movement was much more interesting. Following this, Mr. Lhevinne gave a superb performance of Beethoven's Sonata, Op. 109, bringing home almost new tone colors to

much of the work. It was received with tremendous applause. The following group contained two of Chopin's less interesting works and the much-played A Flat Polonaise, but how he did play those octaves! Two Chopin numbers were given as encores. The third group was again for both artists, beginning with a first performance of a Duettino Concertante "after Mozart" by Busoni. Why "after" Mozart and in what way, the program did not state. Perhaps Mr. Busoni determined in the number to harness the huge batteries of sound so dear to his soul. Two futile pieces by Vuillemin followed, a Bourrée and a Gigue, but the audience was so pleased with the dissidences of the latter that it was demanded again. Followed a Caprice by Ernest Hutcheson which was like a breath of fresh, strong air. It is a beautiful work and the players gave it a beautiful performance. Mr. Lhevinne closed the program with Liszt's Twelfth Rhapsody. J. A. H.

John Powell, March 17

Another "all Chopin" program was put to the test of holding an audience in Aeolian Hall on Saturday afternoon. Interpreted by John Powell, it was about seventy-five per cent successful in this task. An absence of the more familiar Chopin warhorses permitted some worthy additions to the list of infrequently heard works which have been sprinkled here and there in similar recitals this season, but it may also explain the fact that, until the conclusion of the B Minor Sonata, which brought out some decided bravura work, no great amount of enthusiasm had been displayed by the audience. In this number the Scherzo and Presto seemed more attuned to the matinée spirit of the large gathering, and the Sonata brought Mr. Powell four recalls. This was the pianist's biggest effort, but his nearest approach to the real Chopin—the Chopin of alternating peaceful melodic serenity and dramatic turbulence—came in one of the lesser items, the F Sharp Impromptu. Here, Mr. Powell made his playing more convincing by sheer variety—poetry, fire, and limpid execution of embellishment. Other works presented were the Barcarole, two Etudes in C Sharp Minor, a Nocturne in F Sharp Minor and one in B, and a Scherzo in E. His final item, an Allegro de Concert, provided brilliant rhythmical piano playing. Six encores followed, these comprising students' favorites in nocturnes, études and preludes. C. G. F.

Herma Menth, March 17

A recital of interest was given by Herma Menth, Viennese pianist, in the Town Hall last Saturday afternoon. The program was unique in that it included no work of Chopin, but a generous group of Brahms' numbers was provided. In her playing of this composer's works the pianist was perhaps at her best. There were many moments of beautifully balanced playing in the "Edward" Ballade, Op. 10, No. 1, and in the Rhapsodie in B Minor. The artist sought in later moments, it seemed, to vie with her more forceful brothers of the piano, and in this she was not always wholly successful. The thoughtful is her province, and although she played a Debussy group brilliantly, the most satisfying numbers were those of intimate appeal. Many encores were added to a program which included also a group of works by Scarlatti, Gluck-Brahms, Couperin and Loebly; Liszt's Fantasie and Fugue on the Theme B A C H; Dohnanyi's Rhapsody, Op. 11, No. 3; Moussorgsky's "Children's Frolic," and the "Faust" Waltz of Gounod-Liszt. R. M. K.

Meitschik-Press, March 17

Two Russian artists, Anna Meitschik, contralto, and Michael Press, violinist, gave a joint recital at Carnegie Hall on Saturday evening. The contralto who once spent a season at the Metropolitan has been heard before this winter, but the violinist, who is a brother of Josef Press, the cellist, made his formal American début on this occasion. In his opening number, Tartini's "Devil's Trill" Sonata, Mr. Press at once proved himself to be a violinist of excellent equipment, possessed of a commanding technique, a tone of beautiful quality and susceptible of a wide range of color, and marked finesse of style, and his subsequent per-

formance of the Tchaikovsky Concerto showed in addition to these qualities depth of musical feeling continually expressed. It was playing of a high order and well deserved the enthusiastic applause it received.

Mme. Meitschik's powerful, organ-like contralto and essentially operatic style found congenial material in arias from operas by Moussorgsky, Glinka and Seroff, and a Ballade from the last-mentioned composer's "Rognieda" proving especially effective as a concert number. She also presented groups of songs by Schubert and Russian composers. Carl Deis was accompanist for Mr. Press; Emil J. Polak for Mme. Meitschik.

H. J.

Lega Musicale Italiana, March 17

Four artists of the Metropolitan Opera participated in a program given under the leadership of Giuseppe Bamboschek, conductor, at the Lega Musicale Italiana headquarters in West Forty-ninth Street last Saturday evening. Laura Robertson, soprano, gave arias from "Cavalleria Rusticana" and a group of songs by Hüe, Sinding and Ronald. Charlotte Ryan, soprano, sang an aria from "Aida" and joined with Rafaelo Diaz, tenor, in a duet from "Carmen." Mr. Diaz was heard in songs by Massenet and Denza, and Armand Tokatyan, tenor, in numbers by Puccini and Vittadini. Mr. Bamboschek was at the piano. R. M. K.

Albert Spalding, March 18

The second New York recital of the season by Albert Spalding, in Carnegie Hall last Sunday afternoon, brought further evidence of this violinist's satisfying art in a program that included Mozart's Concerto in D and the Sonata in A of César Franck. The Andante Cantabile of the former work and the concluding movement of the latter were notable examples of smooth playing, full of serene beauty. André Benoit was a rarely sympathetic co-artist in the Sonata. A closing group of numbers included Joachim's arrangement of Brahms' Hungarian Dance, No. 6; a Spanish Dance by Granados-Kreisler, the familiar Adagietto of Bizet, and the violinist's own arrangements of Schubert's "Hark, Hark, the Lark," Chopin's Waltz in G and Weber's Rondo Brilliant. Many encores were added.

R. M. K.

Carmela Ponselle, March 18

The New York début of Carmela Ponselle, mezzo-soprano, as a recitalist, was made in the Town Hall on Sunday evening last. Miss Ponselle, who has been heard on several occasions, both within and outside the city, proved again that her sister Rosa Ponselle, who has gained prominence at the Metropolitan Opera, is not the only member of the family vocally gifted. In this recital, Miss Ponselle demonstrated that, like her sister, she has a flair for the operatic cast of

material. She was heard effectively in the *Page's* air from "Huguenots" and in the "O Don Fatale" number from "Don Carlos." There were also airs by Landel and Paisiello and groups of songs in French and English. Romano Romanini was at the piano, and Josef Goldwater, violinist, was assisting artist. K. K.

John Charles Thomas, March 18

To a naturally beautiful voice John Charles Thomas has added, and is still adding, many of those qualities of the artist that come only with intelligent study and experience. At his recital in Aeolian Hall last Sunday afternoon he gave evidence of steady advancement in his comparatively new field of recitalist. His voice was smooth and easy as a result of excellent production, and he never forced it beyond the point of its natural richness and warmth. With these qualities he combined skillful breath control and diction that was almost flawless in its purity. Those who claim that English is a difficult language in which to sing would do well to listen to Mr. Thomas. His program was well made, consisting of a preliminary group of seventeenth and eighteenth century melodies, followed by five Brahms songs, of which he did "Der Schmied" authoritatively. In the French and American-English groups he was at his best, and particularly fine was his singing of Campbell-Tipton's "The Crying of Water" and Mana-Zucca's "Nichavo." It is in songs like that of Campbell-Tipton, Victor Staub's "L'heure silencieuse" and Pierne's "Mignonne" that Mr. Thomas excelled. There was great charm and finesse rather than depth of emotion. Many of his encores, unfortunately were banal. William Janaushek played excellent accompaniments. S. D.

Elie-Gallien, March 18

Justin Elie, Haytian pianist, was heard in a recital including many of his own compositions, at the Princess Theater on Sunday evening. Suzanne Gallien, contralto, was the assisting artist in songs by Mr. Elie, including two "Poèmes Aborigènes" and a series of four "Chants de la Montagne." With the assistance of a second pianist, the composer played his Suite on Two Tropical Melodies, a work which utilized native themes in effective and musicianly style.

R. M. K.

Alfredo Casella, March 18

The work of four Italian modernists was discussed and illustrated in a lecture-recital given by Alfredo Casella before the International Composers' Guild at Wurlitzer Hall on Sunday afternoon. Speaking in French, Mr. Casella described the ideals of the new music of Italy as one of clarity, as contrasted with what he styled the "nebulosity" of French impressionism. The program included a Sonata for 'Cello and Piano

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N. Y. MUSICAL SETTLEMENTS IN CONCERT

Solo and Ensemble Work Is Demonstrated in Fine Program

An interesting "Evening of Music" was given by the seven Associated Music School Settlements of New York in Aeolian Hall on the evening of March 13. The institutions taking part were the Bronx House, Brooklyn, Christodora House, East Side, Greenwich House and Neighborhood music schools and the Music School Settlement. The program withheld the names of the youthful solo performers, but credit was reflected upon the institutions which they represented by the excellence of some of their work.

The program was opened with the spirited playing of Tchaikovsky's "Marche Slave" by the Senior Orchestra of the Bronx House Music School, led by Edgar F. Stowell. There followed a demonstration of elementary work by two pianists and three violinists, boys of approximately seven years, who played a group of numbers most intelligently. A group of small girl pupils of the Greenwich House Music School gave an exhibition of "rhythmics" in costume to music played by a pianist.

A movement of Tartini's Sonata in G Minor was played skillfully by a girl violinist from the East Side House Music

School. A feature of great interest was a "music play class," in which young pupils of the Brooklyn Music School Settlement demonstrated a singing game relating the story of the Sleeping Beauty and the Fairy Prince.

The second half of the program included numbers by Rosseter Cole, Anice Terhune and Jessie Gaynor, sung by the Junior Glee Club of Christodora House. A movement from Bach's "Italian" Concerto, and another from Beethoven's Trio in D, were played by young musicians of the Neighborhood Music School. The climax came in a creditable performance of a movement from Schubert's Symphony in B Minor by the Senior Orchestra of the Music School Settlement, under the conductorship of Melzar Chaffee.

The Association of Music School Settlements has recently issued an interesting survey of the development of its music schools. Ninety or more institutions are now giving instruction for nominal sums to poor children. The executive heads of the schools in Greater New York are: Mrs. Frank Rowell, Music School Settlement; Mrs. Henry L. Cammann, Greenwich House; Mrs. Donn Barbour, Neighborhood Music School; Mrs. Francis Smithers, East Side Music School; Mrs. H. Bahr, Jr., Christodora House; Mrs. Benjamin Prince, Brooklyn Music School Settlement, and Mrs. Henry Morgenthal, Bronx House Music School.

Events of the Week in New York Concert Halls

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by Ildebrando Pizzetti, performed for the first time in America by Rozsi Varrayi and Mr. Casella. The work, inspired by the memory of the composer's wife, is in three movements and contains passages of notable beauty. A group of five piano pieces, "Barlumi," by Francesco Malipiero proved interesting. More formidably dissonant was an early piano work of Castelnuovo-Tedesco, "Il Raggio Verde." Mr. Casella was at the piano for the performance of his cycle of four funeral songs, "L'Adieu à la Vie," based upon lyrics by Tagore, and sung effectively by Greta Torpadie, soprano.

R. M. K.

Irish Program, March 18

Perennial Irish airs were the order of the night at the Hippodrome on Sunday. Thomas Egan, tenor, sang a dozen or more, including encores, in his characteristic style, and the 69th Regiment Band, under Clifford E. Ridgely, sounded further tribute to Erin. Ernest S. Williams, cornetist, was an assisting soloist. The band, looking very unmilitary in conventional black, played a "World's War" medley and melodies of already forgotten vintage. A brief selection from "Murghais," described as an Irish Grand Opera, by O'Brien-Butler, who was lost on the Lusitania, was given a first hearing here but afforded too slight basis on which to appraise the music. The band arrangement was by Mr. Ridgely, who also prepared the medley. Mr. Egan's items included the Siciliana from "Cavalleria Rusticana," and among his Irish songs were "Come Back to Erin" and his own "Old Ireland."

R. F. R.

Orchestral Concerts

[Continued from page 6]

ultimate musical enjoyment. Mr. Monteux's musically reading did much to vivify many dull passages in the work, but it seemed very long. In the final movement, the Harvard Glee Club, which Dr. Archibald T. Davison has built into a superb organization, was heard in the choral portion with Arthur Hackett as soloist. The ring of youth in the splendid timbre of the Glee Club was a thing of rare beauty. It was of interest in the symphony to hear the opening phrases of the "Tristan" Prelude and the motive of Brünnhilde's Slumber, and one wondered which came first, the owl or the egg.

Damrosch Forces in Benefit

The services of the New York Symphony were donated by Henry Harkness Flagler for the benefit of the Reims Music School at a concert at Jolson's Theater on Sunday afternoon. Lucrezia Bori of the Metropolitan and Reinhard Werrenrath volunteered. The playing of the orchestra under Walter Damrosch was superb, especially in the "Roi de Ys" Overture and Debussy's "Afternoon of a Faun." Casella's "Dance of the Old Ladies" was also charming. Miss Bori was much applauded in "Un Bel Di" from "Madama Butterfly" and a song group, and Mr. Werrenrath in "Vision Fugitive" from "Hérodiade" and "Danny Deever." Both artists gave encores.

J. A. H.

Give Benefit Concert for the Blind

The annual concert in aid of the Blind Men's Improvement Club of New York was given in Aeolian Hall on Saturday evening, March 17. Della Baker, soprano; Byron Hudson, tenor; Carl Mathes, pianist, and Abraham Haitowitz, violinist, presented a program composed chiefly of light-hearted songs and familiar numbers from standard instrumental répertoires, all of which were warmly applauded. Many in the audience used the programs provided in Braille type.

Florence Otis Successful in Recital

Florence Otis, soprano, gave a recital at the McAlpin Hotel on Monday evening, March 12, this being her final appearance in New York before leaving for the Fontainebleau School in Paris. Miss Otis has made great strides in her

work, and she disclosed a voice of admirable range and quality, evenly produced throughout, and possessing excellent carrying power. Her work in legato and pianissimo passages was all that could be desired. In the Bell Song from "Lakmé," brought out the best of her gifts, taking the top notes with ease

and precision. The "Dream Song" by Claude Warford, and "The Last Wish" and "A Rhapsody" by the same composer pleased the large audience. The program also included a group of "Mother Goose Rhymes" by Herbert Hughes. Mr. Warford furnished excellent accompaniments.

R. E.

GANZ CONDUCTS A RUSSIAN PROGRAM

Scores by Orchestra Member Feature of "Pop" Concert—Chorus Gives Gounod Work

By Herbert W. Cost

ST. LOUIS, March 19.—An all-Russian program under the leadership of Rudolph Ganz closed the subscription series of the St. Louis Symphony on the evening of March 17. It was the occasion of a veritable triumph for the conductor. The orchestra responded in noble fashion, the players giving the best that was in them. Glazounoff's "Overture Solennelle" was followed by a capital reading of Tchaikovsky's Symphony No. 5 and the "1812" Overture. Sergei Rachmaninoff was the soloist in his own Concerto No. 2, a performance of magnetism and fine virtuosity. He was accorded a great ovation.

The Symphony's "Pop" concert of March 11 included a novelty. Frederick Fischer conducted the Concordia Seminary Chorus in several attractive numbers, well sung. Arthur Nealy, tenor, who until a few months ago was a member of the police force of this city, found much favor with the big audience by his fine singing of an aria from "Aida." His voice has much power and beauty. Two compositions, Andante and "Nell Andalusia," by Mr. Delledonne, bassoon player of the orchestra, were well received.

Frederick Fischer led the Pageant Choral Society, with the St. Louis Symphony playing the accompaniments,

MADISON GREETS CHOIRS

Wisconsin University Men's Glee Club and Wheeler Forces in Concerts

MADISON, WIS., March 17.—The Men's Glee Club of the University of Wisconsin sang under the baton of E. Earle Swinney at Music Hall on March 9 and again on March 10. In the second of these concerts the singers distinguished themselves by their phrasing, tone color and attack, especially in Mendelssohn's "Hunter's Farewell." The audience gave the club and its conductor a cordial reception and many encores were added. The soloists were Jane Dudley, a talented violinist of sixteen; Kenneth Damon, tenor; Carroll Robb, baritone, and Robert Nethercut, pianist.

The A Cappella Choir made its first appearance of the season on March 6 at the Woman's Building, where a capacity audience greeted the organization and its conductor, Fletcher Wheeler. There was evidence of thorough training throughout the program, which included a great abundance of solid choral music in four and eight parts as well as music of a lighter vein. Norma Schoen, violinist, was greeted enthusiastically in solos which disclosed sincere musicianship.

Nils Rein, violinist, gave a recital at Christ Presbyterian Church on March 7 under the auspices of the Bethel Lutheran Young People's Society, and was acclaimed by a large audience. Margaret Otterson was the accompanist.

The Girls' Glee Club of the University School of Music gave its annual recital at Music Hall recently and was conducted by Charles Henry Mills with skill and good taste. Frances Landon, pianist, played a Chopin group in a delightful manner.

Alexius Baas presented a program of German lieder before the German Club at Lathrop Hall on March 6.

A graduating recital by Irma Wilson, pianist, was given on March 8 at Music Hall.

NUTLEY, N. J.

March 17.—Karolyn Wells Bassett, coloratura soprano, was given an enthusiastic reception at her appearance before the members of the Fields Club recently. Her program included a number of her own compositions, "Mister Mockin' Bird," "Child's Night Song," "Yellow Butterfly," "Take Joy Home" and "The Icicle," and also the Polonaise from "Mignon," and other numbers.

in Gounod's "Redemption" at the Odeon on March 13. The chorus sang with precise attack and fine tonal quality. The soloists included Mrs. Karl Kimmel, soprano, and Thelma Hayman, contralto, local artists; Richard Crooks, tenor, and Richard Hale, baritone. Mrs. H. P. Stellwagen was at the organ.

The Liederkranz Club gave its second concert at the Alhambra Grotto on March 15. Helen Traubel Carpenter, soprano, with Oscar Condon at the piano, was assisting artist. Raymond Koch, baritone, sang an aria from Wagner's "Flying Dutchman" and the solo in Wildenbruch's "Fair Ellen." Max Mueller-Roda, cellist, played several numbers effectively. Hagen was the accompanist. Hugo Auchuetz conducted the chorus in spirited fashion.

The initial appearance of the New York String Quartet at the Sheldon Auditorium on March 12 evoked much enthusiasm. The organization gave spirited performances of Beethoven's Quartet in C Minor, Op. 18, No. 4; an Irish Melody by Frank Bridge; a Nocturne and Scherzo by Brodine, and Debussy's Quartet in G Minor, played in superb style. S. H. MacMillen managed the concert.

A notable trio, made up of Rudolph Ganz, pianist; Michel Gusikoff, violinist, and H. Max Steinle, cellist, was heard at the regular monthly meeting of the Musicians' Guild on March 11, playing Beethoven's Trio, No. 1, with fine musicianship. This organization has been appearing here this winter on a number of private occasions. Mr. Ganz gave a brief talk before a large attendance of members and guests.

PLAY NEW NATIVE SCORE

Lawrence Hears Kansas City Little Symphony in Skilton Work

LAWRENCE, KAN., March 17.—The first performance of "Shawnee Indian Hunting Dance," by Charles S. Skilton, composer and assistant dean of the University of Kansas School of Fine Arts, was a noteworthy feature of the concert given in Robinson Auditorium on March 15 by the Kansas City Little Symphony, N. De Rubertis, conductor. The orchestra, which was augmented to twenty-one players, was well received. The "Hunting Dance," which was arranged for the Little Symphony by Mr. Skilton, is based on an Indian theme supplied by Mrs. H. E. Don Carlos. Together with the Prelude to "Electra" and "The Sandman," two other Skilton numbers, the dance evoked repeated rounds of applause.

In addition to this group, the orchestra played Debussy's Petite Suite and numbers by Godard, Schroeder and Rubinstein, as well as several encores. The Rimsky-Korsakoff String Quartet and a Lefebvre Quintet for woodwind and horn were also given.

Mrs. Allen Taylor, soprano, of Kansas City, was recalled several times after singing an aria from Massenet's "Hérodiade" with the ensemble. Besides playing this concert, the fifth of the season on the University of Kansas course, the orchestra gave a concert in the afternoon for school children.

A concert was given here by John Thompson, pianist; Mrs. Allen Taylor, soprano; Beulah Marty, violinist, and Stanley Deacon, baritone, on March 13. A large audience attended. It was under the management of the Redpath Horner Bureau.

ST. JOSEPH, MO.

March 17.—Erna Rubinstein gave a violin recital on March 8 at the Lyceum Theater under the local direction of Mrs. Francis Henry Hill. Arthur Loesser played her accompaniments. The audience greeted Miss Rubinstein enthusiastically. The Zoellner Quartet gave a program of chamber music, including works of the classic, the modern and the ultra-modern schools, March 5, at the meeting of the Fortnightly Club.

ADA LYON.

Dorsey Whittington, pianist, will give a New York recital in Aeolian Hall on March 26.

ROCHESTER FLOCKS TO HEAR DAMROSCH

Kreisler in Recital—Club Presents Local Artists in Fine Program

By Mary Ertz Will

ROCHESTER, N. Y., March 17.—The New York Symphony, Walter Damrosch, conductor, gave a fine concert at the Eastman Theater on March 14, in the last of the Furlong series. The theater was crowded. Joseph Press, cellist, a member of the faculty of the Eastman School, gave an admirable interpretation of Tchaikovsky's "Variations on a Rococo Theme" Op. 33. The orchestral numbers included Glazounoff's Fifth Symphony; two numbers for string orchestra, and Liszt's Hungarian Rhapsody, No. 1. Mr. Damrosch added the "Prize Song" from "Meistersinger" as an orchestral encore.

Fritz Kreisler, violinist, was given an enthusiastic welcome at Convention Hall in a recent recital. He opened the program with Grieg's C Minor Sonata, in which he was admirably assisted at the piano by his able accompanist, Carl Lamson. The Bruch Concerto was much applauded.

The Tuesday Musical Club gave an excellent members' program at Kilbourn Hall on the morning of March 13. Those taking part on the program were Effie Knauss, violinist, and Ernestine Klinzing, pianist; Margaret Williams Titus, contralto, with Josephine Hathaway as accompanist; Gertrude Harris Davidson pianist, who gave a Rubinstein Concerto, with Charlotte Gregg at the second piano, and Marguerite Castellanos Taggart, soprano.

A recent recital of the Monday evening series at Kilbourn Hall was given by Paul Draper, baritone, on March 12 before a large audience. Mr. Draper sang under difficulty, as he had a heavy cold, but his dramatic ability was unmistakable, and his interpretations were interesting throughout. The audience gave him generous applause. John Adams Warner played excellent accompaniments.

ALTHOUSE IN WILMINGTON

Tenor Given Ovation at Concert—Set Date for Music Week

WILMINGTON, DEL., March 17.—Paul Althouse received an ovation on his second appearance in Wilmington at the Playhouse last evening. Eight encores were demanded and even then his hearers were loath to let him go. Mr. Althouse was particularly at home in Meyerbeer's aria, "O Paradiso."

Rudolph Gruen, his accompanist, was encored for his playing of Chopin's Ballade in C Sharp Minor, Liszt's Rhapsody, No. 6, and a MacDowell number.

Music Week has been fixed by the Municipal Commission for April 13 to 20. These dates were selected to coincide with the production of the opera, "Patience," by the Westminster Glee Club, which will open the week. Indoor band concerts, radio concerts, demonstrations by school pupils under Ruth E. Storms, city music supervisor, and free public recitals by individual artists and organizations will comprise the general program. A music memory contest may also be held.

THOMAS HILL.

Rubinstein Club Gives Musicales

The Rubinstein Club's fifth musicale of the season, given at the Waldorf-Astoria on Saturday afternoon, took the form of a "greeting and welcome to St. Patrick's Day." Mildred Dilling, harpist; Marguerite Hughes Dingwall, soprano, and the Criterion Male Quartet were responsible for a program appropriately favoring Irish sources, although far from being confined to them. "Norse Ballad" by Poenitz, "Féerie" by Tourneur and a relished bit of old Celtic folk-music were among Miss Dilling's contributions. Mrs. Dingwall sang several light numbers pleasingly. Messrs. Mellor, Young, Reardon and Chalmers, beginning with Dudley Buck's "Twilight," went on into paths variously sentimental and humorous, providing a good fund of entertainment.

R. F. R.

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From Ocean to Ocean

AUGUSTA, GA.—Signora De Fabritiis presented two of her vocal pupils, Mrs. Mac Ferrin and Miss Wall, in a delightful recital on March 3.

DES MOINES, IOWA.—A large audience greeted the Iowa State College Glee Club on its appearance here in concert recently. The program was given by twenty-six singers at the Grace Methodist Episcopal Church, as the third number in Des Moines' Community Lecture and Entertainment Course.

OKLAHOMA CITY, OKLA.—Virginia Brewer, Dorothy Kennedy, T. J. Driggers, Memory-Lee Sullivan, Katheryne Raso, Carl Bailey, Robert Klein, John Osby Peters, Ruth Barcus, Gladys Savage, Walter Prock, Isadore Mulmed and Emma Sibley, violin pupils of Nina P. Gill, were presented in recital lately at the Mraz studios.

TRENTON, N. J.—The members of the Westminster Guild of the Fourth Presbyterian Church were the guests at a musicale at the home of Mrs. Kendrick C. Hill, recently. Isabel Hill, pianist, played a number of solos and Mrs. Mary White Allen, soprano, sang several groups of songs. Mrs. Allen's accompanist was Mrs. Kendrick C. Hill.

SEATTLE, WASH.—Elton Schooley, Leah Levy, Florence Brodahl, Adelaide Miller and Ruth Biggers, pupils of Emily L. Thomas, gave a piano recital recently. Annette Kelley, reader, pupil of Lydia Fornesbeck of the Cornish School faculty, was heard in a recital, assisted by Lilian Schoenberg, soprano pupil of Jacques Jou-Jerville; Ruth Gordon, piano pupil of Lois Adler, and Elizabeth Onsum, violin pupil of Maurice Leplat.

CEDAR FALLS, IOWA.—The Cedar Falls Concert Band, which is now thirty-two years old, has elected the following directors for this year: Kirk Oleson, L. H. Hughes, Leonard Bundy, L. S. Hughes, George Wood, Fred Schmidt and G. W. Hughes. All are members of the band excepting G. W. Hughes, who represents the public on the board.

LITTLE ROCK, ARK.—At the Little Rock Conservatory, violin pupils of Katherine Lincoln were presented recently in a "Valentine" recital. Those appearing were Mary Virginia Witt, Elva Mayo, Minnie Williams, Byron Schriver, Evelyn Grace Watkins, Gladys Dornblazer, Katrina Swearingen, Ben Thompson, David Terry, Vernon Jackson, and Anne Hayes Beall. Mrs. Anna M. Beall accompanied the ensemble numbers.

NORWALK, CONN.—The Teachers' Association presented Emily Roosevelt Chadderton, soprano, and the Lenox String Quartet in recital on Feb. 28. The quartet played numbers by Haydn, Dvorak, and Mendelssohn. Mrs. Chadderton gave two arias, "Voi che sapete" by Mozart, and "Ritorna vincitor" from "Aida," and songs by Pearl Curran, Widor, Dell' Acqua, Deems Taylor and Clarke. Vivien Jerman accompanied Mrs. Chadderton.

NEEDHAM, MASS.—Charles W. Moulton presented his pupil, Gladys I. Billings, pianist, in recital on March 4, at his home. The program opened with the "Sonata Tragica" by MacDowell, and besides other numbers by the same composer, included works by Arensky, Scarlatti, Albeniz, Chopin, and Liszt. Mr. Moulton preceded the recital with an interesting talk on the program.

Miss Billings was recalled many times and added several encores.

LITTLE ROCK, ARK.—Martha May Cline, director of the piano department of Little Rock Conservatory, recently presented pupils from six to twelve years of age, in recital. Those taking part were Martha Lord, Betty Bruce, Mildred Lord, Jane Farriar Jackson, Mildred Kirby, Eugenia Peek, Eva Jean Bruce, Martha Bell Shipp, Erving Jackson, Edna Rose Gray, Anne Bodman, Norma Harris, Dorothy Brandon, Frances Atkinson and Carolyn Moore.

SPOKANE, WASH.—The Musical Arts Society gave a study program at Sherman Clay's recently, the numbers including representative music of the Romantic period, a paper being contributed by Mary I. Short. Soloist were Edgar Sherwood, pianist, and Charlotte Grannis Large, vocalist. The Herbst String Quartet gave its third concert of the season at the Central Christian Church, the principal numbers on the program being quartets by Beethoven and Dvorak.

MIAMI, FLA.—Vocal pupils of Beatrice McCue of the Miami Conservatory of Music, recently held a contest of song with two of Mana Zucca's compositions, selected by the composer, "I Shall Know" and "Dan Cupid." The awards were made for versatility in interpretation. The composer acted as judge and awarded the first prize to Virginia Rich. Second honors went to Mrs. Robert Taylor, and third to Mrs. Walter Arrington. Honorable mention was given Mrs. Arthur Keene, Mrs. John Seybold, and Frances Stevens.

ORLANDO, FLA.—The first Sunday afternoon "pop" concert given in Florida will take place in Orlando at the Memorial High School Auditorium on March 18. The venture has been launched by a committee composed of Mrs. Irving Bacheller, wife of the noted American author, Mrs. James H. Hirsch and Ruth Ogren. All civic organizations, including the Chamber of Commerce and the Rotary and Kiwanis clubs, have pledged their support and

co-operation. The first concert will be given by Sacroto Barozzi, violinist.

HICKORY, N. C.—A picture of the old-time South in song and story was presented when a Stephen C. Foster night was arranged in the Auditorium by Community Service. About 1500 persons witnessed the event, in which the following took part: the Hickory Concert Band, conducted by J. E. Bart; the Lenoir College Glee Club; a trio consisting of J. A. Courtney, Jr., A. S. Bradford and J. C. Dillinger; and the following soloists: Mrs. J. H. Shuford, John Stephens, Bertha Deaton, Cephas Lipard, and Mr. Le Mott. Mrs. John Carrier was the accompanist.

ALBANY, N. Y.—Chief Os-ke-non-ton, a Mohawk Indian singer, was the assisting artist at the concert of the State College Music Association in Chancellor's Hall. He appeared in Indian costume in two groups of primitive songs sung to the accompaniment of the tom-tom. The women's chorus sang the "Shadow March," composed by T. Frederick H. Candlyn, assistant conductor of the college music activities, several Negro Spirituals and a cantata, "The Landing of the Pilgrims." The men's glee club and the college orchestra gave the remainder of the program, conducted by Harold W. Thompson.

OKLAHOMA CITY, OKLA.—Clark E. Shell presented some of his pupils in recital recently. Those participating in the program were Mabel Fuller, Henry Chapman, Ethlyn Morrison, Leota Toomer, Dr. S. S. Swihart, Juanita Snedeker, Mrs. Frank T. Egloff, Josephine Kneeland, Hamlie Schobel, Ruth Hall, Mrs. M. M. Thompson, Lee Robison, Eva Thorp, Eva Doty, Pauline Spohr, Agnes Thompson, Ella Voelker, Mrs. Edward Baker, Mrs. Mont R. Powell, Mary Bieber, Mrs. W. F. Biskford and Jack Hooper. Mrs. Forest McGinley was accompanist. Mrs. Earl Vir Den, soprano, has been engaged as soloist for the annual spring festival of the Shawnee Choral Society at Shawnee, Okla. Assisting her will be Mrs. John Berthold, David P. Unruh and Mr. Vir Den as soloists.

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DEMANDS PRESENTED BY HERTZ'S PLAYERS

Ask for a Longer Season and Increased Pay—Music in San Francisco

By Charles A. Quitzow

SAN FRANCISCO, March 17.—The musicians of the San Francisco Symphony, acting through the Musicians' Union, Local No. 6, have presented a modified demand to the Musical Association of San Francisco, asking for a twenty-six weeks' season instead of twenty-four as at present, and a minimum wage of \$55, instead of \$50. The original demand was for a \$60 minimum and a "longer" season. The musicians contend that the symphony minimum is not a real minimum because reduced in actual value by the shortness of the season, and the difficulty of securing continuous employment between seasons. The Musical Association, on the other hand, regards compliance with the original demands as practically impossible, submitting figures to show that expenses for the next season would thereby be increased to something over \$200,000. President John D. McKee of the Musical Association has submitted a letter to the union, expressing the willingness of the association to try to meet the modified demands, but reserving the privilege of reopening negotiations if it proves impossible to do so.

Conductor Alfred Hertz presented Tchaikovsky's Fourth Symphony, the Prelude to "Parsifal," and Liszt's Symphonic Poem, "Tasso," at the Curran Theater, on March 9. The quality of the interpretations earned applause for the Symphony forces and recalls for the conductor.

Jessica Colbert, who directed a very successful series of young people's symphony concerts last season, presented the Symphony at the Civic Auditorium on March 12, before some 7000 children. In assembling the youthful audience Mrs. Colbert had the cooperation of Estelle Carpenter, director of music in the public schools. Mischa Levitski, as soloist, gave a technically dazzling interpretation of a Liszt Piano Concerto, the Schubert-Tausig "Marche Militaire," and Chopin numbers. The "Merry Wives of Windsor" Overture, the Introduction to Act III of "Lohengrin," Pierne's "Serenade" and a Prelude by Järnefeldt comprised the orchestral program.

Mr. Hertz was the guest of honor of the Musicians' Club, at a dinner given in the club rooms on March 10. Speakers presented by President Vincent de Arrillaga included, besides Mr. Hertz, Secretary-Manager A. W. Widenham of the Symphony; Richard M. Neustadt, representing the Chamber of Commerce; Redfern Mason of the San Francisco Examiner, and A. A. Greenbaum, Secretary of the Musicians' Union, Local No. 6. Mr. Widenham presented an interesting array of figures, indicating the great increase in the popularity of the Symphony during Mr. Hertz's conductorship; Mr. Mason voiced an appeal for a fuller recognition of the value of music by commercial interests, and Mr. Greenbaum spoke of the economic problems of the local symphony musician.

An audience variously estimated at from 9000 to 12,000 persons cheered Paderewski when he appeared at the Civic Auditorium on March 8. The pianist's principal numbers were the "Appassionata" Sonata of Beethoven, Mendelssohn's "Variations Serieuses" and the Schumann Fantasie, Op. 17. Liszt's "Au bord d'une Source," two of his Rhapsodies, and many smaller numbers by Chopin filled out the program. The audience lingered, demanding encore after encore until the piano was closed. Manager Oppenheimer states that the audience was the largest that has ever attended a piano recital here.

Uniformly enjoyable productions continue to attract a large following to the San Carlo Company opera series. The list of recent productions included "Tosca," "Lucia," "Gioconda," "Carmen," "Faust," "Jewels of the Madonna," "Aida," "Bohème" and "Butterfly." Conductor Peroni's presentation of the music of the "Jewels" was much enjoyed. Romeo Boscacci scored as Gennaro, and Anna Fitziu was an excellent Malibella. Pietro de Biasi as Mephistopheles, and Richard Bonelli as Valentine won honors in "Faust." "Gioconda" was notable for its fine settings and the pleasing vocal work of Marie Rappold in the title rôle. In "Tosca" Anna Fitziu acted the name part convincingly, and sang well. As Cavaradossi Del Credo's intonation

was rather uncertain. The company will remain here for an extra week. Failure of the orchestral score to arrive prevented the proposed performance of Strauss' "Salomé."

Tamaki Miura, the Japanese prima donna, was heard in concert at the St. Francis Hotel, on March 11. Conductor Aldo Franchetti, of the San Carlo forces, acted as accompanist. Three of his songs, "Eredi Maggio," "Dille tu, Rose" and "Samurai" appeared on the program, which also included Scotch and Irish folksongs.

Selby C. Oppenheimer presented Christine Paauw, Dutch soprano, in a recital at the St. Francis, on March 12. The program consisted of operatic arias of Mozart, Debussy, Delibes and Meyerbeer, and lyrics of Schumann, Brahms, Rimsky-Korsakoff, Massenet, and others.

LONG BEACH, CAL.

March 17.—Artur Schnabel, pianist, was presented in the final concert of the Philharmonic Course in the Municipal Auditorium on March 2. The artist's finished technique was disclosed in a program which included the "Italian" Concerto of Bach; the Sonata in C Minor, Op. 13, of Beethoven; Schumann's Fantasie, Op. 17, and works by Schubert and Chopin. The concerts have been locally managed by L. D. Frey, by arrangement with L. E. Behrmer. Under the auspices of the Woman's Music Study Club, Daisy Jean, Belgian artist, was presented in concert by the Southern California Music Company on March 5. She displayed fine musicianship in her performances on both the cello and harp, and her singing was pleasing. Jean Wiswell was at the piano. The choral section of the Woman's Music Study Club, M. Louise Wharton, chairman and L. D. Frey, leader, gave a program for the Ebell Club on Feb. 26. The soloists were Mrs. Allen P. Chase, violin; Mrs. Mary Ellen Good, soprano, and Mrs. Robert L. Keys. Mrs. Myrtle Hill was the accompanist, and Henry Cantor, tenor, was an assisting artist. Marjorie Vincent arranged a program of works by modern composers given by the club on Feb. 28. Those heard were: Mrs. J. W. Savage, Clara Fling and Mrs. W. A. Rolfe, vocalists, and Pauline Farquhar and Minnie O'Neil, instrumentalists.

ALICE MAYNARD GRIGGS.

Arthur Hackett, tenor, will sing in the performance of César Franck's "The Beatitudes," to be given at the annual May Festival in Mount Vernon, Iowa. Other forthcoming engagements include two appearances with the Mankato Music Club and a recital in Northfield, Minn.

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Lincoln S. Batchelder, the accompanist, was heard in two of the Schumann "Fantasy Pieces" and Brahms' Rhapsody in G Minor.

A women's chorus, under the direction of Albert Elkus, was heard at the March 9 meeting of the Pacific Musical Society in the Fairmont Hotel. Anna Young, soprano; Allan Bier, pianist; Rebecca Haight, cellist, and Ethel Palmer, pianist, participated in the program.

Sarah Kreindler, child violinist, gave an ambitious program, including Mendelssohn's E Minor Concerto and Grieg's Sonata in C Minor, at the Scottish Rite Auditorium, March 9. Stella Jelica, soprano, as assisting artist, offered two operatic numbers of Puccini and Rimsky-Korsakoff, and a group of lyrics. Mrs. Edward E. Young was the accompanist.

Elsie Hilton Cross, vocalist, and Maybel Shelburne West, pianist, presented a program of French and Russian songs in the Palace of Fine Arts, on March 11.

REDLANDS, CAL.

March 17.—The Philomela Chorus of the University, under the baton of Charles H. Marsh, gave a concert recently for the Corona Woman's Club. In addition to chorus numbers by Grieg, Puccini, Strauss, Chaffin, Winston, Parker, Schubert and Metcalf, a new choral number by the conductor, "A Hindu Cradle Song," was given its first performance. The soloists of the evening were Zelda Reeves, soprano; Ruby Newman, violinist, and Ruth Grinnell and Joyce Yoder, pianists. The Spinett Club presented Christine Springston, pianist; Marion Boulette, soprano, and Norman Price, tenor, together with the Philomela Chorus, all from the Fine Arts department of the University, in a concert of unusual excellence in the Contemporary Club House recently. At the regular monthly meeting of the Music Teachers' Association, Christine Springston gave a talk on "Music in the Public Schools" and Charles H. Marsh played his new Sonata for Piano.

CHARLES H. MARSH.

LONG BEACH, CAL.—Virginia Selleck, soprano; Lois Cook, pianist and Marion Dolley, violinist, gave a concert on March 2, at Calvary Presbyterian Church. Mrs. Dixie Matthie, soprano, and Lois Cook, pianist, appeared before the Ebell Club, recently. Teachers whose pupils have been heard lately are Mrs. R. M. Kellogg, voice teacher, and Clarence E. Krinbill, piano teacher. Norma Hewlett, soprano, and Dudley Chambers, tenor, sang at the "Discovery Concert" at Grauman's Theater, Los Angeles, on March 4.

Harold Land, baritone, has been re-engaged for an appearance at the Worcester (Mass.) Festival in May. He will sing the dual rôle of the Dreamer and the Worldly Wise in the performance of Edgar Stillman Kelley's "Pilgrim's Progress."

PHILHARMONIC IN SAN DIEGO

Theater Orchestra Gives Children's Concerts—Daisy Jean Heard

SAN DIEGO, CAL., March 17.—Walter Henry Rothwell led the Los Angeles Philharmonic in the fifth pair of concerts of the local series at the Spreckels Theater on March 12. The program, devoted entirely to the works of Wagner, at the evening performance drew the largest attendance of the present season. In the afternoon the orchestra gave a varied program for students of the county schools. Every available seat was sold out for this concert.

A series of children's concerts for the younger students of the grade schools is being given by the orchestra of the Cabrillo Theater. These events are being given through the efforts of Annie Clark, supervisor of music in the public grade schools.

Daisy Jean, cellist and soprano, during the past week gave a series of concerts before clubs and organizations of the city.

The Amphion Club gave its regular resident artists concert on March 8. Ellen Babcock, pianist; Dr. H. J. Stewart, organist; Mae Drew Clark, soprano, and Mrs. M. D. Hesse, accompanist, gave the program.

Mrs. Vernice Brand, contralto, gave an excellent recital at the Hearle Music Hall on March 11. Songs by Mrs. Alice Barnett Price were given with the composer at the piano.

W. F. REYER.

SAN ANTONIO, TEX.

March 17.—Geraldine Farrar, with her assisting artists, Joseph Malkin, cellist, and Henry Weldon, bass, appeared in recital on March 8. The Majestic Theater was completely filled. The Tuesday Musical Club discussed "Three Centuries of American Music" at the semi-monthly meeting on March 6, with Mrs. Jefferson Peeler, as leader. The paper was read by Mrs. Eli Hertzberg, president of the club. In illustration of the topic, Oliver Holden's hymn, "Coronation," was sung by Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Charles Stone, tenor, and Warren Hull, baritone, with Mildred Duggan, accompanist. This quartet also sang Cadman's "Morning of the Year." Walter Dunham accompanied. A violin number by Mrs. Lawrence Townsend was played by Mrs. T. M. Wheat with Ethel Crider, accompanist. MacDowell was represented by his Concert Etude, played by Mrs. Osma F. Bordelon, Jr. A novel example of American song was introduced in "The Cowboy's Lament," and the cowboy spiritual, "Rounded up in Glory," by the San Antonio composer, Oscar J. Fox, and sung by Mrs. Roy B. Lowe, with Mrs. Oscar J. Fox at the piano. A talented student, Celia Trevino, violinist, was also heard.

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People And Events in New York's Week

CORNELL STUDENTS ACTIVE

Pupils of New York Vocal Teacher Sing in Many Parts of Country

Pupils of A. Y. Cornell, teacher of singing, have been active during the season, many being engaged in church and concert work in various parts of the country. Earl C. Waldo, bass, formerly of Meadville, Pa., has been engaged as soloist in the quartet of Old South Church, Morristown, N. J. He has fulfilled frequent engagements in New York and is to sing with the Society of the Friends of Music in its coming concert. Louise Beamon-Halfner, contralto, will be a member of the new quartet in the First Baptist Church in Troy, N. Y. She has been heard frequently in concert in Albany. Elizabeth Roehr, soprano, has been engaged as soloist at the Westminster Presbyterian Church in Albany, and also appeared recently in the concert of the Albany Women's Choral Club. Grace Beaumont, soprano, is the new soloist at the Lansingburgh Methodist Church in Troy. She was heard in a recent program in Watervliet, N. Y. John C. Danurand, tenor, resigned his position as soloist in the Trinity Methodist Church in Albany to accept a similar post at the First Baptist Church in Troy. Edith Whitaker Macalpine, soprano, will fulfill the position of the solo soprano at the Memorial Church in Springfield, Mass. She has given concerts recently in Toronto, Hamilton and London, Ontario.

Frederick Wade, tenor, has been engaged as soloist of Trinity Methodist Church in Springfield, Mass., and Harvey Lindsley will fulfill a similar position at the Church of the Comforter in Hartford, Conn. Berta Jobes, soprano, will be soloist at the Church of the Messiah in Brooklyn. George Bernard, tenor, has been chosen tenor soloist at St. Matthew's Church in New York. Vera Haas will be the second soprano in the choir of the Madison Avenue Presbyterian Church, New York. Claire Lampman, contralto, soloist of the First Presbyterian Church, Hempstead, L. I., and of Temple Israel, Jamaica, has been active in concert work, appearing in Westbury, Jamaica, Brooklyn, New York and many other cities. Forrest Lamont, tenor of the Chicago Civic Opera, has appeared in many leading roles with Galli-Curci, Raisa, Macbeth, Muzio and Mason. He has done all his vocal study with Mr. Cornell. Charles Stuart West, baritone of Savannah, has been engaged for the choir of the Church of the Resurrection. Genevieve Garret, soprano, has been chosen as assistant to Adelaide Campbell, head of the vocal department of Hollins College, and will give a recital there on March 27. Louise Beamon-Halfner, contralto, and Margaret Belcher, soprano, illustrated a lecture on "Modernism in Music," given by Frederick H. Candlyn in Albany recently.

Shaw Pupils Fill Many Engagements

Cora Fryer, soprano, a pupil of W. Warren Shaw, sang the rôle of Eurydice in a presentation of "Orpheus and Eurydice" at the Bellevue-Stratford Hotel, Philadelphia, on March 15, with the Philadelphia Music Club. Students of Mr. Shaw comprised the entire cast that presented the "Pirates of Penzance" before the York Operatic Society, York, Pa., recently. Horace Hood, baritone, pupil of Mr. Shaw, has been engaged for the Harrisburg (Pa.) Festival in a presentation of Coleridge-Taylor's "Hiawatha."

Witherspoon Pupils Engaged

Pupils of the Herbert Witherspoon studios have been unusually active of late, a number being engaged for important church posts and concert appearances. Rose Hamilton has been engaged as contralto soloist at the West End Collegiate Church, of which Florence Hinkle Witherspoon is the soprano soloist. Knight MacGregor, baritone, is now in the Middle West fulfilling, among other engagements, one with the Detroit Symphony, Ossip Gabrilowitch, conductor, and at Albion College, Albion, Mich. Mary Craig-Pigueron sang at the second concert of the series inaugurated by S.

H. Kahn for the Educational Alliance on the East Side, March 18. Mildred Pearson gave a successful recital in Schenectady, N. Y., March 6. Walter Leary, baritone, has been engaged as soloist with the High School Glee Club of East Orange, N. J. Helen Rich, who was out of the Music Box Revue on account of illness, is back again and is singing with her usual success.

Junior Club Members Give Program

The first open meeting of the Junior Branch of the Washington Heights Musical Club was held in the studio of the club's founder, Jane Cathcart, on the afternoon of March 10. With the exception of Frances Weller, daughter of Ida Geer Weller, mezzo-soprano, the program was given by the pupils of Robert Lowrey, artist member of the club. Some of the children, especially Frances Weller and John Blumers, showed unusual talent. Others participating were Elizabeth Fischer, Agnes Cunningham, William Seeber, Evelyn Fuchs, Mathilde Frank and Dorothy Wilson. The total amount that the club has subscribed to the MacDowell Colony Fund, resulting from the benefit recital given by Ethel Grow, contralto, at the Plaza Hotel recently, is \$242.

Mannes School to Begin Recital Series

A series of recitals will be given at the David Mannes Music School during the next few weeks, the first being scheduled for the evening of March 22, under the direction of David McK. Williams. The program will be given by the ensemble and choral classes of Giulio Silva. Mr. and Mrs. Mannes will give a sonata recital on April 12, to be followed by a concert for the string choir and instrumental soloists on April 26 and a program by the younger pupils of the school on May 2.

Friends of Music to Give Schubert Mass in Final Concert

The performance of Schubert's Mass in E Flat in Town Hall on the afternoon of March 25 will bring to a close the season's activities of the New York Society of the Friends of Music. The society's chorus, under the leadership of Stephen Townsend, will have the assistance of Marie Sundelius, Marion Telva, George Meader, Carl Schlegel and Max Bloch.

In the Artists' Route-Book

Irene Williams, soprano, who is now on tour with the Hinshaw "Così Fan Tutte" Company, will appear as soloist with the Orpheus Club in Philadelphia on April 18.

Elizabeth Lennox, contralto, will fulfill a number of engagements in Michigan in May, including a recital in Benton Harbor, her former home, on May 15, and an appearance in Grand Rapids on May 23.

Sigrid Onegin, contralto, will begin the month of April with a series of four engagements, during the first eight days, appearing in Lindsborg, Kan., on April 1, in Syracuse on April 4, in Chicago on April 6, and in New Britain, Conn., on April 8.

Lucille Oliver, a pupil of Ethel Leginska, who was heard in a New York recital two seasons ago, will appear again in Aeolian Hall on the evening of April 5. Her program will include compositions by Bach, Chopin, Ravel, Goossens, Anthony Bernard and Leginska.

Arthur Kraft, tenor, who has just returned to New York from a series of engagements in Virginia, will be heard in two performances of Bach's "Passion of St. Matthew" at two of the New York churches during Passion Week. He will sing in a performance of "The Crucifixion" in Orange, N. J., on March 30, and is engaged to sing at the spring festivals in Ann Arbor, Mich., and Hays and Pittsburgh, Kan. Mr. Kraft fulfilled engagements in Paterson, N. J., and in Poughkeepsie, N. Y., recently.

Haywood Exponents Active

Edna Wilson, contralto of the Haywood vocal studios, gave a recital before the Harmony Club of Dothan, Ala., recently and is booked to appear before a number of clubs throughout that State. Mrs. Jose Holden, soprano, was the soloist with the Burlington (Vt.) Orchestra before the Barre Women's Club on March 15. Among the teachers of the Haywood Institute who are active are Wilhelmina Baldwin of Boston, who has given recent demonstrations of her studio work. Mrs. Minnie F. Owens has been appointed director of the glee club of the Business and Professional Women's Club in Wichita, Kan. She has organized a new class in Universal Song in Wellington and a high school and a business girls' class in Wichita as part of her studio activities.

Margaret Fraser Presents Pupils

The younger pupils of Margaret Fraser, pianist and teacher, were heard in an informal recital at the Riverside Drive home of Mrs. Walter Fischer on the afternoon of March 12. Those participating were Barbara Briggs, Marjorie Todd, Phoebe Fischer, Mary Frances Bestor, Eleanor and Cornelia Ernst, Walter Fischer, Jr., Evelyn Ames, Yvonne Wall, Catherine Ames and John Cunningham, Jr. The program, which was arranged to show the progress of the pupils in their various stages of development, was brought to a close by a group of solos by Miss Fraser.

Harry Gilbert to Direct Mendelssohn Glee Club in Next Concert

Harry Gilbert, organist of the Fifth Avenue Presbyterian Church, New York, and conductor of the newly organized Cosmopolitan Choral Club, has been engaged to direct the Mendelssohn Glee Club in its concert at the Waldorf-Astoria on April 17, replacing the late Nelson P. Coffin. Mr. Gilbert has had experience as a conductor of choral bodies in this country, and before the war he studied conducting and composition in Germany with Alexander von Fielitz and Hans Pfitzner.

Gordon Thayer Plays for Students' League

Gordon Thayer, pianist and teacher, gave a lecture-recital for members of the Music Students' League at their

John Charles Thomas, baritone, and Erwin Nyiregyhazi, pianist, will give a joint recital at Symphony Hall, Boston, April 8.

Norman Jollif, baritone, who has been engaged to appear as soloist with the Metropolitan Life Insurance Company on April 4, will be the soloist with the Philadelphia Mendelssohn Club in its concert, scheduled for April 25.

Fred Patton, baritone, has been engaged to appear again this season with the Bach Choir in Bethlehem, Pa., on May 25 and 26. He will sing the baritone rôle in the B Minor Mass and the bass arias in "St. John's Passion." Mr. Patton will also appear at the Fitchburg (Mass.) Festival on April 27.

Marie Sundelius, soprano of the Metropolitan Opera forces, has been engaged to appear as soloist at the Keene, N. H., Music Festival, May 24. She will be heard in Dubois' "Seven Last Words" and in operatic arias. Miss Sundelius will sing at a benefit performance for the Gustavus Adolphus Lutheran Church to be given at Carnegie Music Hall, Pittsburgh, May 7.

Richard Crooks, tenor, has been re-engaged for the Keene (N. H.) Music Festival on May 24 and 25, where he will sing in Dubois' "Seven Last Words" and also a group of songs. Other festival dates booked for Mr. Crooks are Spartanburg, S. C.; Fitchburg, Mass., singing in Chadwick's "Judith," and in Worcester, Mass., where he will sing the tenor rôle in Mendelssohn's "Walpurgis Night."

headquarters on March 6. Mr. Thayer prefaced his numbers with explanatory remarks. His program included the Prelude and Gavotte by D'Albert, the Brahms Rhapsody in B Minor and Romance in F, a Chopin Etude, the Largo from MacDowell's "Tragie" Sonata, the "Fire Music" from "Valkyrie," arranged by Brassin, and an Intermezzo by Salit. A large audience displayed close interest and two encores were demanded.

"Tannhäuser" Excerpts at Brooklyn Theater

An interesting musical program, including several novelties, was presented at the Strand Theater, Brooklyn, during the week of March 17. Excerpts from Wagner's "Tannhäuser" were given and the following soloists heard: Wilfred Glenn, bass, sang "The Evening Star"; Charlotte Bergh, coloratura soprano, Proch's "Theme and Variations," and Everett Clark, tenor, Donaldson's "Carolina in the Morning." The Venetian Trio, composed of a violinist, 'cellist and harpist, gave two numbers.

Mrs. Bready Lectures on "The Ring"

Mrs. George Lee Bready has just concluded a series of four lecture-recitals on Wagner's "Ring" at Mrs. Dow's School, Briarcliff Manor. Each recital was divided into two periods, which enabled her to give the students a thorough preparation in the dramas which were heard later at the Manhattan Opera House. Other recent engagements have been fulfilled in Salamanca, N. Y., before the Salamanca Musicale; two recitals in Amsterdam, N. Y., before the Century Club, and a recital on "Rheingold" for children in New Rochelle. Other operas presented were "Le Chemineau," "L'Oracolo" and "Gianni Schicchi." Mrs. Bready will be heard in a number of other recitals previous to her sailing for Europe on April 7.

Columbia University to Sponsor Music Festival at Summer Session

Concerts, recitals and daily chapel music, culminating in a three-day festival opening Aug. 13, will be features of the twenty-fourth summer session of Columbia University next summer. The first day of the festival will be devoted to orchestral music, followed by concerts of church music and Gounod's "Redemption" on the succeeding days. Special courses in music will be offered by Osborne McConathy, professor of music of Northwestern University; Margaret Zerbe Cowl of Teachers' College; Luigi Parisotti, Rosseter G. Cole, Frederick S. Andrews, Meta D. Buermeyer and others.

Schnabel Begins Subscription Series

The first of the four subscription recitals to be given by Artur Schnabel at the David Mannes Music School was presented on Tuesday evening, March 13, when the pianist was heard in a program that included Schubert's A Minor Sonata, the Italian Concerto of Bach and Schumann's "Davidsbundlertänze." The second recital of the series was scheduled for Tuesday evening, March 20; the third for April 3, when Ernest Hutchison will join Mr. Schnabel in a program of music for four hands, and the final concert will feature Mr. Schnabel in an all-Beethoven program.

Ziegler Institute Holds Contest

The Ziegler Institute of Normal Singing has offered a prize to its students for the best singing of Mabel Wood Hill's song, "The Gull." The contestants will be graded on their ability to sing high tones, their breath support, clear enunciation and style, and the winner will be chosen by the students themselves. A phonograph record of the contest will be awarded by Mme. Ziegler.

Polah Goes Under Friedberg Direction

André Polah, Belgian violinist, who has been heard in recital and with orchestra in this country for the past six years, will appear next season under the management of Annie Friedberg. He is planning several extensive tours, a number of important engagements having already been booked.

Chittenden Pupil Gives Recital

Kate Chittenden of the American Institute of Applied Music, presented Samuel Prager in a piano recital in the auditorium of the school on the evening of March 9. Mr. Prager exhibited the results of careful training and disclosed excellent style and musicianship in a program that included Beethoven's So-

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N. Y. People and Events

[Continued from page 46]

nata, Op. 2, No. 3; four Etudes by Moszkowski, "Liebestraum" by Liszt and numbers by Liadoff, Scriabine, MacDowell, Weber and Bach. Junior pupils of the Institute were heard in a program on the afternoon of March 3. Those participating were Elinor and Georgiana Remer, Willy Avner, Ruth Gardner, Eugene Brandstatter, June Warren, Helen Dike, Mary Elizabeth Portfolio, Jessie Dike, Dorothy Weiss, Ward Kellstedt, Caroline Dankman, Lauretta Gardner, Emilie Boyle, Compton Harrison, Jr., Teddy Abramowitz, Lillian Simon, Emma Jones and Grace Gordon.

Four Foster Pupils Give Program

Harriet Foster, mezzo-soprano and teacher of singing, presented four of her talented pupils in recital at her studio on the evening of March 17. A large audience evinced much pleasure in the program, which was well given by the young singers, whose work showed the excellence of their instruction. Anne Gunschel, soprano, disclosed a voice of good quality in Handel's "Rejoice Greatly" and a group of numbers by Robert Eden, James Rogers and Oley Speaks. Frances Bierhoff sang effectively songs by Victor Harris, Mary Marvin Cash, Benjamin Whelpley, Karolyn Wells Bassett and Edward Harris. Marcia Hillyer used her fine contralto voice with much skill in Mendelssohn's "O Rest in the Lord" and songs by Whelpley, Bassett and Anne Stratton Miller, and Mary Cassel, coloratura soprano, sang with telling effect Strauss' "Voci di Primavera" and numbers by Theodore Botrel, Ronald, Spross and Paul Bernard. The assisting artist was Mary Pinney, pianist, whose emotional and technical powers served her well in numbers by Wagner-Brassin, Chopin, Debussy and Saint-Saëns. M. B. S.

To Exhibit Canvases of Roerich

Invitations have been issued by the president and directors of Corona Mundi, Inc., for a private showing of the new paintings of Nicholas Roerich, head of the Master Institute of United Arts, on the afternoon of March 27. This will be the last occasion for Professor and Mme. Roerich to meet their friends before sailing for an extended trip through the Orient. The exhibit will take place at the Master Institute of United Arts.

Amateur Musical Club Meets

Mr. and Mrs. Walter Damrosch entertained the members of the Amateur Musical Club at their home on East Sixty-first Street on the evening of March 11. A program of songs and piano numbers were given by Polly Damrosch, Mrs. John Henry Hammond, Mrs. John K. Hodges, Harriet Marple of Columbus, Ohio, and Mrs. Ellery S. James. Mrs. Francis Rogers also gave a number of recitations.

MacDowell Club to Hear New Works

Works of Emerson Whithorne and Bernard Wagenaar will be performed at the MacDowell Club on the evening of March 30. E. Robert Schmitz, pianist, will be heard in a number of compositions by Mr. Whithorne, and Louise Stallings, mezzo-soprano, will sing a group of Chinese songs by Mr. Wagenaar, whose Sonata for Piano and Cello will also be performed.

Hale Sings in Pelham Manor, N. Y.

Richard Hale, baritone, was heard as soloist at the opening concert of the Pelham Manor, N. Y., Choral Club, recently. His artistic singing was enjoyed by a large audience. Mr. Hale was heard in the parts of Jesus and The Narrator in Gounod's "Redemption" with the Pageant Choral Society in St. Louis on March 18.

Hurlbut Pupils Give Recital

James Hinchliff, baritone, and Mrs. Charles W. Thompson, soprano, gave a joint recital before the members of the New York Sunset Club on Feb. 28. Mr. Hinchliff has been engaged for an appearance before the New York Rotary Club on March 15. Mrs. Thompson sang for the same club recently.

Erno Dohnanyi, pianist and composer, will give his first New York recital in Carnegie Hall on the afternoon of March 31.

Elsa Riefflin Gives Recital

Elsa Riefflin, soprano, gave a recital recently at Magna-Chordia Hall, her program including groups by Schumann, Schubert, Brahms and Wolf. Miss Riefflin, who spent the summer and fall in study abroad, disclosed a voice of freshness and purity, with fine dramatic quality and emotional appeal. Especially well done were "Frühlingsnacht" by Schumann, "An Silvia" by Schubert, Brahms' "Mädchenlied" and "Auch Kleine Dinge" by Wolf. Dr. Karl Riedel furnished artistic accompaniments.

Chamber Ensemble Concludes Tour

The Chamber Ensemble of New York, composed of Louise Iarecka, soprano, and the Trio del Pulgar, directed by Tadeusz Iarecki, has returned to New York from a short tour in the Middle West. Among its engagements was an appearance in Chicago, under the auspices of the Bohemian Arts Club, on March 4 and three concerts in Grand Rapids on March 7, 8 and 9. The Ensemble presented works by Debussy, Ravel, Moussorgsky, Goossens, Bax, Szymanowski and Iarecki, all of which were received with much interest.

Warford and Pupil Tour South

Claude Warford, accompanist and composer, has just returned to New York from a short tour through the South, where he assisted Florence Otis, coloratura soprano, one of his students. They fulfilled engagements in Savannah, St. Augustine, Jacksonville and Atlanta, where they gave three concerts under different auspices. The programs featured a number of songs by Mr. Warford, including his Rhapsody, "Dream Song," "Twilight fo' Dreamin'" and "The Last Wish."

Students of Minna Kaufmann Active

Esther Carlson, soprano, pupil of Minna Kaufmann, is on a concert tour of the Pacific Coast States, where she has met with success. She was soloist recently in a presentation of "Cloister Gate" by the Music Club of Everett, Wash., and was reengaged there as soloist with a chorus of 100 voices. Elizabeth Duggan is filling many dates in the Middle West, having sung recently in the Capitol Theater, St. Paul; the State Theater, Minneapolis, and the Garrick Theater, Detroit.

Patterson School Pupils Heard

Several advanced pupils of the Elizabeth Kelso Patterson School of Singing were heard in recital in the auditorium of the school on the evening of March 3. Those appearing were Florence Holland, Lillian Owens, Marie Louise Behrman, Mildred Eleanor Johnson, Estelle Leask and Gwyneth Hughes. Harry Horsfall was at the piano.

Theater Organists Give Demonstration

The third public demonstration of the Society of Theater Organists was held in the Wanamaker Auditorium on the afternoon of March 9. Following a short address of welcome by Alexander Russell, a program was given by Ruth Barrett, organist of the Japanese Garden; George Tousignant of the Cameo Theater, and Harold Smith of the Brooklyn Strand Theater.

Anthy Gorton Sings "Arline" Rôle

In the performance of Balfe's "Bohemian Girl," given by the Stark Grand Opera Company in New York and in Stapleton, S. I., recently, the leading soprano rôle of Arline was essayed by Anthy Gorton, who was inadvertently listed as another character in a recent issue.

Tchaikovsky Suite Danced at Capitol

Tchaikovsky's "Nutcracker" Suite was danced by the ballet corps at the Capitol Theater, New York, during the week beginning March 18. The soloists were Maria Gambarelli in the "Valse des Fleurs"; Doris Niles and Thalia Zanou in the "Danse Chinoise"; Miss Niles, with James Parker Coombs as another soloist, in the "Danse Arabes"; Miss Gambarelli in the "Danse des Mirlitons," and Alexander Oumansky, who arranged the ballet, in the Russian Trepak. The orchestra was conducted by Erno Rapee.

Miss Gunn Fulfills Engagements

Kathryn Platt Gunn, violinist, was soloist with the Apollo Club of Asbury Park recently, playing with fine effect a Brahms Waltz, a Romance by D'Ambrusio and two numbers by Kreisler. She

gave a recital at Temple Square, Brooklyn, on March 4, playing the Mendelssohn E Minor Concerto and other numbers. On March 5 she appeared in recital at Amityville with Mildred Graham, soprano, and on March 15 was soloist for the Woman's Club of Stamford, Conn., her program including the "Polonaise Brillante" by Wieniawski and works by Rimsky-Korsakoff and Hubay.

New York Negroes Give Recital

Margaret Murray, pianist; Mrs. Jessie Zackery, soprano; Marion Cumbo, cellist, and Otto Bohanan, baritone, were the soloists at the annual Pre-Lenten Recital, an outstanding musical event among the Negroes of New York. Given at the New Star Casino, a sizable audience evinced warm appreciation of the numbers, demanding numerous extras. Mr. Bohanan's appearance was his first before an audience of his own race and he created a decidedly favorable impression.

CLEVELAND G. ALLEN.

Susan S. Boice Students in Recital

Voice students of Susan S. Boice appeared in a studio recital on March 3. Mabel Squire, contralto, gave an excellent presentation of four Indian songs by Cadman, disclosing a voice of fine quality and purity of diction. She also sang numbers by Schumann and Scott. Ethel M. Weller gave an aria from Mozart's "Marriage of Figaro" and songs by Spross, Curran and White. Clarence Sauer, violinist, assisted with numbers that included César Cui's "Oriental" and "The Bee" by Schubert, playing with expressive feeling and good taste.

Stickles Guest of Musicians' Club

William Stickles, composer and teacher of singing, was guest of honor at a musicale given by the Musicians' Club on Feb. 25. Mme. Claire Stickles, soprano, sang two groups, and Alberta Brenner, contralto, sang numbers by Mr. Stickles. Miss Brenner was soloist at a musicale given by the Minerva Club on Feb. 26, and gave a recital at Sutton Place House on Feb. 27. She has been engaged for a Southern tour in April. Winifred Anglin, a pupil of Mr. Stickles, is on tour with De Wolf Hopper; George Anderson, tenor, is appearing in the Shubert production "Spice of 1922," and Mrs. George Smith, soprano, gave a recital recently in Pleasantville, N. Y.

Jan Van Bommel and Students Heard

Jan Van Bommel, baritone, was soloist at a musicale at the home of Mrs. J. W. Reno on March 11. He sang an air from "Andrea Chenier" and won much applause with "Thou Immortal Night" by Meta Schumann, who played the accompaniment. Several pupils of Mr. Van Bommel were heard, among them being Miss Heller, Miss Heimes and Miss Boland. May Barron, contralto of the San Carlo Opera Company, and Dorothy Mansfield, pianist, assisted.

Denishawns to Appear in New York

Ruth St. Denis, Ted Shawn and the Denishawn Dancers, who made their last appearance in New York before a capacity audience on Feb. 27, will return for a week's engagement beginning April 9. Previous to the New York engagement the company will visit Chicago, Philadelphia, Boston, Washington, Baltimore and Milwaukee for return appearances. Later in the month Mr. Shawn will sail for Spain to gather new material and costumes for next season's programs.

Miss Loew Makes Opera Début in Italy

Anita Loew, soprano, a student of May Stone, has won success in opera abroad, having made her début recently as *Mimi* in "Bohème" at Lucca, Italy. Her performance was described as being exceptional both in singing and acting the rôle. Miss Loew will be heard in other operas in Italy before returning to America in the fall.

Present Quaile Pupils in Concert

Florence Moxon and Sol Friedman, pupils of Elizabeth Quaile and Edith Quaile Saslawsky, gave a recital in the Wurlitzer Auditorium on the afternoon of March 10. They were heard by a large audience in a program of songs and piano numbers.

New York Pianist Weds

Minna Rutenberg, pianist, was married to Simon Cohn of New York on March 7. The bride has been engaged in concert work and teaching in New York and Far Rockaway, L. I.

SODER-HUECK PUPILS HEARD

Artists Give Song Recital at Brooklyn Academy of Music

Nicolas F. Gentile, tenor, a student of Ada Soder-Hueck, was heard in recital in the Brooklyn Academy of Music on March 17, assisted by Bertha Plock, soprano, and Elsa Mix, mezzo-soprano, also students of Mme. Soder-Hueck. Illness prevented Mr. Gentile from performing all the scheduled numbers, but in the "Musica Probita" by Gastaldon and Massenet's "Elegie" he displayed a smooth and sonorous voice capable of fine coloring. Miss Plock sang the "Vissi d'Arte" from "Tosca" with pure intonation and dramatic feeling and joined with Maurice Sobel in a performance of the duet from "Butterfly." Elsa Mix disclosed a voice of ample range and volume and contributed the aria from "Samson et Dalila" and songs by Tchaikovsky, Grieg and Logan. Joseph Regini, baritone, sang several numbers and Hugo Mariani, violinist, was heard in a solo group. Valentine Peavey provided excellent accompaniments. E. R.

"Tannhäuser" Overture at Rialto

Wagner's "Tannhäuser" Overture was played by the orchestra at the Rialto Theater, New York, under the leadership of Hugo Riesenfeld and Joseph Litau, during the week beginning March 18. C. Sharpe-Minor, organist, and Frank Robbins, vocalist, were the soloists. At the Rivoli Theater, Juan Reyes, pianist, played in a number with the Ampico piano and the orchestra, led by Frederick Stahlberg and Emanuel Baer. Gladys Rice, soprano, was a vocal soloist, and Paul Oscar gave a dance divertissement.

PASSED AWAY

Albert Mansfield

Albert Mansfield, baritone and founder of the Mansfield Piano Company, died recently at his home in New York at the age of sixty-four. Mr. Mansfield had been soloist in various prominent church and synagogue choirs and was well known as a teacher.

Sidney A. Baldwin

BELLEVILLE, N. J., March 17.—Sidney A. Baldwin, organist of Christ Episcopal Church, conductor of both the Policemen's Glee Club and the Bamberger Chorus of Newark, died recently of pneumonia in the Newark Presbyterian Hospital. Mr. Baldwin, who was in his forty-sixth year, was a native of Morristown, N. J. He was also a prominent teacher in Newark and assistant conductor of the Newark Festival Association.

John Wiegand

SAVANNAH, GA., March 17.—John Wiegand, composer, violinist and teacher, died here on March 15. Mr. Wiegand was born in Cassel, Germany, in 1841, and came to this country in 1860. He received his first musical education in his native town and later studied with Spohr and Ferdinand David. He played with various orchestral organizations in the United States, including the Theodore Thomas Orchestra. He settled in Savannah in 1898 and, besides his teaching activities, was organist of the Independent Presbyterian Church for fifteen years. M. TEASDALE.

Francesco Navarrini

MILAN, March 14.—Francesco Navarrini, operatic bass, died here recently in his seventy-ninth year. Mr. Navarrini was born at Cittadella, near Padua, in 1855 and made his début in "Lucrezia Borgia" at the Politeama Garibaldi in Treviso. He was well known throughout Italy and had sung at the Constanzi in Rome and the Scala in Milan. He first visited America as a member of Mascagni's company in 1902 and the following year he became a member of the Metropolitan, where he sang for several years. His last appearance on the stage was in Mascagni's "Guglielmo Ratcliff" at the Teatro Adriano in Rome about ten years ago.

Superb New City Bandstand for Goldman Series Announced at Citizens' Meeting

Committee Meets to Organize on Permanent Basis and Assure Future of Concerts—Representative Speakers Praise Work of Band—Series Will Be Held in Future in Central Park, Instead of on Columbia Green

ANNOUNCEMENT of a new and magnificent bandstand in Central Park for the Goldman Band Concerts was made at a meeting of the committee of the Goldman Band Free Concerts held on Wednesday, March 14, at the residence of Mrs. Daniel Guggenheim. Several new and interesting plans were unfolded at the meeting.

Mrs. Daniel Guggenheim, who is Chairman of the Committee this year and who has done much to make these concerts possible, called the meeting to order and spoke, in part, as follows:

"This is the first meeting of the Citizens' Committee, and we have come together, primarily, to know each other, and to know what the plans for the immediate future are, and finally to organize on a permanent basis so that the future of the concerts will be assured.

. . . In our city, with its heterogeneous mass of inhabitants, I believe that the soothing influence of music helps tremendously to make people less nerve-worn, and less restless; and to those staying at home, to whom the hot city offers but little, the keen anticipation of listening to fine music, under the stars, and in the open, certainly cannot be overestimated."

Mrs. Guggenheim then introduced Prof. John J. Coss, director of the summer session at Columbia University, who told of the work accomplished by the Goldman Band during the five seasons it has played on the Green.

Prof. Coss Praises Concerts

"The University has for several years been extremely fortunate in having on its grounds, as part of its summer offering to the city, the Goldman Band Concerts," said Prof. Coss. "The Committee since the beginning has given advice as to the concerts and their conduct. Mrs. Jenkins and Mrs. Daniel Guggenheim have been especially helpful as have many others who are here today. To make the matter clearer I have divided the subject into several parts.

Godowsky Braves Canton Battles to Play for Chinese

A LETTER from Leopold Godowsky, the pianist, who with Mrs. Godowsky has been touring in China, Japan and the Dutch East Indies and giving recitals, relates that he recently encountered actual hostilities in Canton, where the rival Chinese forces fought an engagement during his visit. "There has recently been a great deal of fighting in the streets of Canton," writes Mr. Godowsky, "and many persons have been killed. Imagine a city of two and a half million inhabitants yelling, cursing, hurrying, bargaining in the narrowest streets on earth! Every corner is overcrowded with pedestrians, sedan chairs, rickshaws and people eating, working and shaving! The whole city is a riot in picturesqueness and grotesqueness." The artist has a word of praise for the intelligence of his Oriental audiences, and prophesies that Japan will soon be a Mecca for artists. After visits to Manila, Singapore and Java, the pianist was scheduled to play return engagements in Japan and China and then to sail by way of Honolulu for the United States, arriving about the middle of May.



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Edwin Franko Goldman

"Year by year the programs have improved as music could be obtained, and a larger group of musicians secured by the season. No one who has heard the programs of the Goldman Band could say that they were like the usual band concerts. They are like those of a symphony orchestra. Some may think this undesirable, but I think that the band technique has been so well worked out, that programs that were formerly thought purely symphonic are now found entirely appropriate for band. Mr. Goldman knows how to choose his players. When need has arisen he has known how to reduce the number of musicians without hurting the concerts. I hope that during the coming summer, his quota will be full. This is a matter of finances and if you start early enough and have the necessary funds in hand, there should be no difficulty.

"The University has tried to do its part by providing the grounds and equipment with the exception of the bandstand, which Mr. Goldman provided. The summer concerts have been a benefit to the University and I wish it could continue them. But the grove is the only green spot the University has left, and it must be conserved. The erection of new buildings for chemistry will make the use of the Green for concerts impossible.

"Musically the concerts are worth every effort that the committee may see fit to give them. In Mr. Goldman you have a man with a knowledge of finance and musical matters who will co-operate with the committee and the public."

The chairman then introduced Dr. Eugene A. Noble, secretary of the Juilliard Foundation. Dr. Noble spoke on behalf of the Foundation, and at the conclusion of his remarks, handed the chairman an envelope containing a check for \$1,500, as a tribute from the Juilliard Foundation. Dr. Noble said, in part:

"I am interested, as many others are interested, in some of these things that engage the human mind. I go to Columbia University night after night, not for the sake of seeing the enormous crowds, not to see the Delsartian movements of the conductor, but for the sake of forgetting things that annoy and harass the human mind during the summer. Knowing just a little about musical affairs in New York City, I say

unconditionally that there is no more useful form of public service connected with the arts in this city, or any city, than the Goldman Band. There is a positive uplift for me, and I think I speak for hundreds of thousands of people, there is a positive uplift at Columbia through the Goldman Band. It would be a calamity if it should cease to function. Central Park and other places will give people what they need to have and what Mrs. Guggenheim has referred to so aptly, an ease of spirit, at a time when the world does not ordinarily furnish it.

"People visiting New York in the summer ask me what shows they shall go to. I say there is one thing to do, go and hear the Goldman Band. Pay ten cents for a program and get the best seat you can, and then ask yourself this question: Whether the work that is being done in New York City cannot be extended to every city in the United States, and by the extension of such a movement, whether we cannot have better social, as well as better artistic conditions in the United States of America. And those who have taken my advice have invariably thanked me for the suggestion.

Indorsement from Foundation

"This is my most important word of all, that the organization which I have the honor to represent, the Juilliard Foundation, indorses the work of your organization and has asked me to hand this check to the chairman as a concrete proof of its approval."

Mrs. Guggenheim then called upon Philip Berolzheimer, who spoke in behalf of the City Administration. Mr. Berolzheimer has been interested in these concerts since their inception and has always been a generous contributor. He said, in part:

"The City of New York is very much interested in the Goldman Concerts. The Mayor has directed me to do everything I possibly can to make these concerts successful. And for the Park Commissioner, I am authorized to say that he will do everything in his power to make the concerts a success.

"I am pleased to announce that one of our citizens, Mr. Elkan Naumburg, has dedicated to the city the most beautiful bandstand in the world. The design has been passed twice in all its details by the Art Committee. Commissioner Gallatin, who has personally gone over the details of the plan, tells me it is the most beautiful thing he has ever seen. I believe that Mr. Goldman has seen the design and will corroborate what I say. The plans are complete, and the contracts have been given out by the architect, Mr. William Tachau, and I am assured that by the time we are ready to start the concerts, the bandstand will be finished. The location of the bandstand is directly back of the Casino Restaurant. The Beethoven statue will be removed, the old bandstand will be removed, and the old seats will be removed and replaced by new ones. About the music I do not need to say anything, because we know all about Mr. Goldman and his music, so the only thing left for me to do, is to hope and wish that the concerts will be as successful in Central Park as they have been at Columbia University."

After the speeches the floor was open for discussion and it was decided to appoint several committees, the principal one to be the financial committee. Mr. Goldman told of the plans for the coming season, which met with the unanimous approval of the committee.

A season of sixty concerts is to be given in Central Park, starting on June 4 and ending on Aug. 26. The concerts will be given on Monday, Wednesday, Friday, Saturday and Sunday evenings.

Merle Alcock Engaged for the Third Time to Appear in Mahler Work



Photo by Edwin F. Townsend
Merle Alcock, Contralto

Merle Alcock, contralto, who, during the past few years has attained distinction as a concert and oratorio singer, has been engaged to sing in the performance of the Mahler Second Symphony to be given by the Detroit Symphony under the baton of Ossip Gabrilowitsch, in its home city on April 6. This will be her third appearance in this difficult work, which she has sung previously with the Boston Symphony, under Karl Muck, and later with the Philadelphia Orchestra, under the leadership of Leopold Stokowski. Mrs. Alcock is also engaged for a number of spring festivals in centers in which she has previously appeared.

Harold Morris, pianist, will give a recital at the Institute of Musical Art, New York, on the afternoon of March 24, offering a program of compositions by Brahms, Chopin, MacDowell, Debussy and Liszt.

Mascagni and His Ex-Manager Pummel Each Other

PIETRO MASCAGNI, composer of "Cavalleria Rusticana," and Walter Mocchi, who was his impresario on his last tour of Brazil, came to blows at a music congress in Rome on March 14, according to an Associated Press dispatch, and a later message states that Mascagni insists that the dispute can only be settled by a duel. The trouble arose through an accusation made by Mascagni at the congress that Mocchi was unpatriotic, as he had, he said, promoted German music in South America with Austrian orchestras. Mocchi retorted that Mascagni, though above praise as a composer, was not unimpeachable as a conductor of orchestras, and expressed his regret that the composer should bring his personal disappointments before the congress. He proposed that those present should form a jury of honor to deal with the dispute. When the two men met at the end of the meeting they exchanged blows until they were separated.

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